

THE DIAPASON

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YOUNGSTOWN IS HOST TO VISITING ORGANISTS

TWO DAYS OF INSPIRATION

Semi-Annual Northern Ohio Guild
Convention Draws Members from
Three States—Recitals and
Services Features.

Two days devoted to an inspirational program, consisting of recitals, discussions and social fellowship, marked the ninth semi-annual convention of the Northern Ohio Chapter of the A. G. O., held at Youngstown. The dates this fall were Oct. 22 and 23 and as usual the meeting drew a large representation not only from nearby towns, but from Cleveland, from Buffalo and from Pittsburgh.

Dr. Henry V. Stearns, regent of the Youngstown sub-chapter, and his capable committee greeted members upon their arrival Tuesday in the social hall of the First Christian Church. After luncheon, served by the ladies of the church, the first recital of the convention was played by Leonard Adams, dean of the Buffalo Chapter. Mr. Adams' program was as follows: "Symphony Romane," Widor; Twilight Sketches ("Sundown," "The Thrush," "The Glow-Worm," "Firefly" and "Dusk"), Lemare; Chorale Prelude, "Wer nur den lieben Gott lässt walten," Merkel.

After this recital the members went to St. John's Church, where, in the parish-house concert hall, they listened to a lovely recital of viola music by Frederick Funkhauser of the Cleveland Symphony and University School. Walter Blodgett, organist at the Epworth-Euclid Methodist Church, Cleveland, accompanied Mr. Funkhauser in a very musicianly way.

The next recital was played on St. John's organ by Maurice Douglas Pedersen, organist and choirmaster of the Collingwood Avenue Presbyterian Church, Toledo. This was Mr. Pedersen's first visit to Youngstown and he immediately won friends through his personality and performance of the following program: Prelude and Fugue in C minor, Bach; Chorale (Second Symphony), Vierne; "Marche Champetre," Boex; "Elves," Bonnet; "A Gothic Cathedral," Pratella-Weaver; Introduction and Allegro (MS), from "Resurrection Sonata," Maurice Douglas Pedersen.

The Guild members then gathered at St. Luke's Lutheran Church for the banquet served by the ladies of the church. In the absence of Dean Paul Allen Beymer, Dr. Henry V. Stearns presided. Greetings were read from the Buffalo Chapter by the dean, Leonard Adams, and from the Western Pennsylvania Chapter by Arthur B. Jennings and Charles A. H. Pearson.

An inspiring Guild service was held at St. Luke's Lutheran Church Tuesday evening. The choir of 100 voices comprised the combined choirs of St. Paul's Lutheran Church, Leetonia, Ohio, Helen Berg, organist and choirmaster; Westminster Presbyterian Church, Laurabell Hornberger, A. A. G. O., organist and choirmaster; First Presbyterian Church, Henry V. Stearns, F. A. G. O., organist and choirmaster, and St. Luke's Lutheran Church, Hazel Wilkins Buchanan, organist and choirmaster. Mrs. Buchanan served as organist and choirmaster for the service, while the prelude was played by Miss Hornberger and the postlude by Walter Hirst, A. A. G. O., organist and choirmaster of Christ Church, Warren, Ohio.

The service opened with the processional hymns "Holy, Holy, Holy" and "The Church's One Foundation." An interlude by Arthur B. Jennings, especially composed for this occasion, was

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HAROLD V. MILLIGAN, HONORED AT NEW YORK CHURCH



MILLIGAN IS HONORED AT RIVERSIDE CHURCH

HAS SERVED TWENTY YEARS

Recognition Service in New York
Marked by Presentation of Scroll—
Tributes by Fosdick and Damrosch—Eight Choirs United.

Harold V. Milligan's twenty years of service to the Riverside Church in New York was observed on the afternoon of Oct. 13 when the pastor, Dr. Harry Emerson Fosdick, Dr. Walter Damrosch, President Scott of the church's board of trustees and the choirs of the Riverside Church and of seven other churches, paid tribute to Dr. Milligan at a special "recognition service." The service demonstrated in an unmistakable manner the esteem in which the man in charge of the music at this great church is held. Altogether it was an occasion that comes only once in a lifetime even to the most distinguished church musician. A scroll was presented to Dr. Milligan by President Scott of the board of trustees "to voice *** appreciation of Dr. Milligan's distinguished service to the congregation and to the community at large" and "as an enduring evidence of our affection and esteem." The scroll reads as follows:

Whereas, Dr. Harold Vincent Milligan has for twenty years been minister of music in the congregation now known as the Riverside Church, New York, his deeply indebted friends and fellow parishioners tender to him this expression of their gratitude and goodwill.

In three church buildings, associated with the Fifth Avenue Baptist, the Park Avenue Baptist and the Riverside congregation, Dr. Milligan has made religious music an essential and inspiring part of the church's spiritual life. Ministering not to the ears alone, but to the souls of the worshippers, he has awakened and elevated their aspiration, and has clothed it with beauty. In his hands religious music has been not a dispensable decoration, but an integral part of the church's worship of the living God, and the highest traditions of inspired harmony, dedicated to spiritual uses, have in his work been honored.

For his devoted service we are profoundly thankful. For his personal consecration to his work and his professional excellence in its execution we are, as individuals, and as a church, deeply indebted. On this notable anniversary of long service and eminent achievement our grateful affection goes out to him; and for his long-continued ministry among us and his service to the cause of religious music in the nation at large we earnestly pray.

In a warm tribute to his organist Dr. Fosdick said: "He knows how deeply we love him in this congregation, not simply as a man, not simply for his ability as a musician, but for his clairvoyance as to what is needed to draw a service of worship together and make it a real unity. Dr. Milligan has an artist's conscience with the Stradivarius eye 'that winces at false work and loves the true.' The hardest person to please in the music of this church is Dr. Milligan. And this testimony as the minister who works so closely in continuous co-operation with him I would give: Never in all these years have I seen him use music ostentatiously, as though it were something in itself to be shown off—always as a ministry to worship. *** There is that within us which looks not down, nor out, but up, which craves the beautiful expression of reverence and admiration and worship and adulation, and in this church Dr. Milligan has helped us all to adore the living God. So, not simply out of friendliness for him, deep and affectionate as it is, but out of enlightened selfishness we pray that he may be spared to us here for many years to come."

Dr. Damrosch, the grand old man of

GOES TO CONVERSE COLLEGE TO OPEN NEW HAVEN ORGAN

Russell Broughton Professor of Organ at Spartanburg, S. C.

Russell Broughton, F. A. G. O., has been appointed professor of organ and associate professor of theory at Converse College, Spartanburg, S. C., a women's college of high standing in the South. Converse was the first of all Southern colleges to be admitted to membership in the National Association of Music Schools. The dean of the music school is N. Irving Hyatt, well-known composer. The organ department is equipped with a large three-manual Austin in the auditorium seating 2,500, and a two-manual Austin for practice purposes. If present interest in organ keeps up these facilities will have to be enlarged, since both instruments are going from morning until night.

Mr. Broughton is prominent both as an organist and composer. He is a product of Oberlin Conservatory and was on the Oberlin faculty for several years. Previously he was at Burlington, Iowa, for a number of years and later at Elyria, Ohio.

Edwin E. Wilde at White Plains, N. Y.

Edwin E. Wilde, F. A. G. O., has moved to White Plains, N. Y., to accept the position of organist and choirmaster of Grace Episcopal Church. Mr. Wilde has been lecturer in music at Brown University, Providence, R. I., for seven years, instructor in harmony at Columbia University summer session for five years, organist and choirmaster at St. Stephen's Church, Providence, for eight years, and organist and choirmaster at Trinity Church, St. Augustine, Fla., until he returned to New York five years ago. For the last five years he has been organist and director of music at Beck Memorial Church in New York.

Byles, White and Watters to Play Aeolian-Skinner in Trinity.

A series of three recitals has been planned to mark the formal inauguration of the new Aeolian-Skinner organ in Trinity Church, New Haven, Conn. The recital schedule is as follows:

Nov. 7—G. Huntington Byles, organist and choirmaster of Trinity Church.

Nov. 14—Ernest White, organist of Bard College (Columbia University), New York.

Nov. 21—Clarence Watters, organist of Trinity College, Hartford, Conn.

Series in Hugh Porter's Church.

The first of a series of recitals by Hugh Porter and his pupils in the Second Presbyterian Church, New York City, is to be played Nov. 14 at 8:15 by Robert Griswold. Mr. Griswold is organist at the First Presbyterian Church of Port Jefferson, N. Y., and is rated as a young organist of far more than ordinary ability. The church, at which Mr. Porter presides over the music, has a large four-manual Austin organ. Mr. Griswold's program is to be as follows: Concerto 4, in C major, Bach; Four Chorale Preludes, Bach; Chorale in E major, Franck; "Chant de Mai," Jongen; "Requiescat in Pace," Sowerby; Cantabile from Symphony 6, Widor; Roulade, Bingham; "Carillon-Sortie," Mulet.

Pilcher Three-Manual for Danville, Ky.

A contract has been awarded to Henry Pilcher's Sons for a three-manual organ to be placed in the First Presbyterian Church at Danville, Ky. The organ is the gift of F. Fox Caldwell. The congregation of the First Presbyterian Church of Danville is reputed to be the oldest of this denomination in Kentucky.

American music, in his address said in part:

"We owe to the church the entire development of polyphonic music, which really means music as an art. It was the composers of the church of the fifteenth and especially the sixteenth centuries, in Italy, in the Netherlands, in England, that gave us first those many-voice motets, later on madrigals as well, and it was after all the marvelous religious works of the father of all modern music, Johann Sebastian Bach, that have built up all that we cherish in music today. ***

"In America music in the churches has had its ups and downs. There was a period where the easy, the cheap, the simple was the order of the day, but, thanks to a constantly rising taste in music and thanks to a constantly increasing band of fine, idealistic musicians, we have today a marvelous advance in the music of the churches.

"You find here in this noble gathering immense choirs all assembled to do honor to this man whom you honor today, a beautiful demonstration of what has been done. And I, having known Milligan for many years, take such pleasure in testifying to the marvelous combination in this man of musician and man, the two ideals, the two souls dwelling harmoniously within him. I can only tell you that it is with real emotion and with real happiness that I am here today to listen to this marvelous musical testimony to what this man has built up."

The choirs taking part in the recognition service, an aggregate of 225 voices, included the following, with their directors:

Church of the Ascension, Jessie Craig Adam.

Church of the Saviour, Brooklyn, Morris W. Watkins.

First Presbyterian, Brooklyn, R. Huntington Woodman.

First Presbyterian, New York, William C. Carl.

Madison Avenue Presbyterian, Seth Bingham.

Rutgers Presbyterian, Charles Henry Doersam.

West End Presbyterian, Willard Irving Nevins.

At the organ were Dr. Milligan and Charles Henry Doersam, warden of the American Guild of Organists and organist and director at the Rutgers Presbyterian Church. A carillon recital preceded the service. The organ prelude was Franck's "Piece Heroique" and the anthems included: "Cherubic Hymn, Gretchaninoff; "How Lovely Is Thy Dwelling-Place," Brahms, and "Ye People, Rend Your Hearts," from "Elijah," Mendelssohn.

Harold Vincent Milligan was born in Astoria, Ore., the son and grandson of Presbyterian ministers. His father, who was at that time pastor of the First Presbyterian Church in Astoria, was one of the pioneer ministers in that remote home mission field. A few years later he became pastor of the First Presbyterian Church of Boise, Idaho, where the 12-year-old boy began his career as a church organist. There was no salary involved, but a few years later he lost his amateur standing when he became organist of Calvary Presbyterian Church in Portland, Ore.

In 1907, Mr. Milligan, who was then 19 years old, obtained a leave of absence from Calvary Church and went to New York to study with Dr. William C. Carl, organist of the Old First Presbyterian Church. Dr. Carl introduced him to the music committee of the First Presbyterian Church of Orange, N. J., who engaged him to take charge of the music at that church. At the end of a year he was engaged as organist and director at the Rutgers Presbyterian Church. Mr. Milligan remained five years at Rutgers Church and then went to Plymouth Church, Brooklyn, the historic church of Henry Ward Beecher.

In the spring of 1915 the Fifth Avenue Baptist Church sought a successor to Harry Rowe Shelley and the committee heard Mr. Milligan at Plymouth Church and engaged him. He took up his new duties in May, 1915, and played first in the old church on Forty-sixth street and then in the new one on Park avenue, which was succeeded by the present world-famous edifice on

Riverside Drive.

In addition to his church work, Mr. Milligan has been active in other fields of musical life. His compositions include pieces for organ, anthems, songs, operettas and incidental music for plays. He has done a large amount of original research into the history of music in America, as a result of which he collected and edited four volumes of hitherto unknown songs written in America during the eighteenth century, and he is the author of the first biography of Stephen Foster. Following the recognition which came to him as a result of this work, he was for many years in demand as a lecturer on these and kindred subjects. Henry Ford had Mr. Milligan in Detroit to speak on the subject of Stephen Foster's place in the music of America in connection with the recognition of Foster in which Mr. Ford has taken a keen interest. Mr. Milligan served as music reviewer of THE DIAPASON for a number of years.

In 1925 Mr. Milligan became executive director of the newly-organized National Music League, a musical philanthropic organization of which he remained the guiding spirit until 1932, when the increasing responsibilities of his work at Riverside Church forced him to give up outside activities. He was general secretary of the American Guild of Organists for two years and president of the National Association of Organists for three years.

Death of Mrs. Harry E. Talbott.

Mrs. Harry E. Talbott, a social leader and philanthropist of Dayton, Ohio, and benefactor of the Westminster Choir, died Oct. 2 in that city at the age of 71. Although occupied for many years in social activities there, her interests centered mainly in the furtherance of art and music. Herself a singer of note, Mrs. Talbott saw the need for development of a choral group and interested herself in the Westminster Church choir of Dayton. Under the direction of John Finley Williamson it came into national prominence. She personally conducted two tours of the choir to thirty states in this country and Canada and twelve countries in Europe. Since the Westminster Choir School moved to Princeton, N. J., Mrs. Talbott had continued to give the organization her moral and financial support. The school held an annual festival, named the Talbott festival, in her honor.

Dr. Carl to Give "Nebuchadnezzar."

"Nebuchadnezzar," a new oratorio by George Dyson, the English composer, written especially for the recent Three Choirs Festival held in the Worcester Cathedral, England, where it proved to be the outstanding novelty of the festival, will have its first American hearing at the First Presbyterian Church, New York, under the direction of Dr. William C. Carl at a special musical service Sunday evening, Nov. 24. At the October musical service music from the European festivals unfamiliar to American audiences was rendered. The novelties included Mozart's "The Penitent David," heard here for the first time, and three of Mozart's sonatas for organ and strings, also a first performance. The soloists were Rose Dirmann, soprano; Amy Ellerman, alto; Dan Gridley, tenor; Raoul Nadeau, baritone; Virginia and Mary Drane, violinists; Dr. William C. Carl, organist and director, and the motet ensemble of solo voices.

Offers Organ Scholarship.

Gamma Chapter of Phi Beta Fraternity announces this season a \$100 scholarship for study at the American Conservatory of Music, Kimball Hall, Chicago. Woman students in organ, 16 years of age or older, are eligible. The contest, requiring an entrance fee of \$2, is to be held the first week in December. Details as to the date and location may be obtained by addressing Miss Irene Hulme, 6530 Kimbark avenue, Chicago, or in care of the American Conservatory.

Dr. Silby Goes to New York.

Dr. Reginald Mills Silby has resigned as director of music at the Cathedral of Saints Peter and Paul, Philadelphia, to accept a similar post at the Roman Catholic Church of St. Ignatius Loyola, Park avenue and Eighty-fifth street, New York.

E. POWER BIGGS



TWO PROGRAMS IN NOVEMBER at the Memorial Chapel of Harvard University by E. Power Biggs will feature the six Trio-Sonatas of Johann Sebastian Bach. Mr. Biggs, who has achieved a national reputation as a performer of the classics and who is to start on his second transcontinental recital tour in February, will play:

Nov. 12—Prelude in E minor, Trio-Sonata No. 1 in E flat, Fugue in G minor, and Trio-Sonata No. 2, in C minor, Bach; Concerto in G minor, Handel; Trio-Sonata No. 3, in D minor, and Toccata and Fugue in D minor, Bach.

Nov. 19—"In Thee Is Joy," Trio-Sonata No. 4, in E minor, Prelude and Fugue in E minor, and Trio-Sonata No. 5, in C, Bach; Concerto in F, Handel; Trio-Sonata No. 6, in G, and Passacaglia and Fugue in C minor, Bach.

Mr. Biggs gave two Sunday afternoon recitals on the famous Boston Music Hall organ in the Methuen Organ Hall, owned by Ernest M. Skinner, in September, presenting the following programs:

Sept. 22—Concerto in G minor, Handel; Trio-Sonata No. 1 in E flat (Allegro), Bach; "Litanie," Schubert; Prelude and Fugue in G minor, Dupré; Sketch in D flat and Canon in B minor, Schumann; Fantaisie in E flat (Scherzo-Vivace), Saint-Saens; "Sœur Monique," Couperin; Variations and Toccata from Fifth Symphony, Widor.

Sept. 29—Concerto No. 2 in B flat, Handel; Chorale Preludes, "Hark, a Voice Saith All Are Mortal," "I Call to Thee, Lord Jesus Christ," and "Jesu, Joy of Man's Desiring," Bach; Toccata and Fugue in D minor, Bach; Air and Gavotte, Wesley; "In Memoriam," Pastel, "The Reed-grown Waters," and Processional on "Nun danket Alle Gott," Karg-Elert; "Divertimento," Mozart; Heroic Piece, Franck.

Alfred G. Kilgen in Automobile Wreck.

Alfred G. Kilgen of George Kilgen & Son was the victim of an automobile accident near Gibson City, Ill., early in October when his car struck a bridge abutment as it swerved after a rear door had accidentally opened. Mr. and Mrs. Kilgen were taken to a hospital at Bloomington, where they remained several days. It was found that their injuries, while painful, were not as severe as at first believed. The car was completely wrecked.

Fifty Years an Organist.

George H. Fischer, organist of the Church of the Assumption, Syracuse, N. Y., completed a half century of organ playing on Sept. 15, and the occasion was celebrated at a family dinner in Utica. Before going to the Church of the Assumption in 1933 Mr. Fischer served as organist of St. John's Church, Utica, for forty-five years, and for the past twenty-seven years has been instructor of organ in the Masonic Home in the same city.

IN THIS MONTH'S ISSUE

Harold V. Milligan, Mus. D., honored at Riverside Church, New York, on twentieth anniversary of his service to that large congregation.

Henry H. Dunklee rounds out sixty years of service as a church organist, thirty-five of them at the console in the West End Collegiate Church, New York.

Otto Strack, prominent builder, and president of Midmer-Losh, Inc., dies in New York.

Large number of new publications for Christmas are reviewed by Dr. Harold W. Thompson.

Chapters of American Guild of Organists throughout the country report beginning of activity for the season, while in Pittsburgh preparations are already under way for the general convention of the Guild next June.

Semi-annual convention of organists of Northern Ohio A. G. O. Chapter, held at Youngstown Oct. 22 and 23, draws many visitors who are inspired by recitals and service.

Dr. Alfred E. Whitehead, new president of the Canadian College of Organists, sends message to the membership through the columns of THE DIAPASON.

Treat for 1,300 School Pupils.

Thirteen hundred school children enjoyed two organ recitals and were put on the road to real appreciation for organ music this fall on the occasion of a visit of Claude L. Murphree, F. A. G. O., organist of the University of Florida, to Selma, Ala., where he gave a recital Sept. 17, when the superintendent of schools invited Mr. Murphree to play half-hour programs for the senior and junior high schools. The two groups marched to St. Paul's Episcopal Church, two blocks from the high school, and listened with rapt attention. Mr. Murphree introduced each composition with explanatory remarks about the composers, the nature of the work, etc. For the senior high pupils he played: Toccata from Fifth Symphony, Widor; "Ave Maria," Schubert; "Flight of the Bumblebee," Rimsky-Korsakoff; Fugue in G major, Bach; "Massa's in de Cold, Cold Ground," Foster - Lemare; "Liebesfreud," Kreisler.

Death Takes Alfred G. Robyn.

Alfred G. Robyn, for years a well-known St. Louis and New York organist and composer, who wrote the music of "The Yankee Consul," one of Raymond Hitchcock's successes, and many other comic operas, died in New York Oct. 18 of peritonitis following an appendicitis operation. He was 75 years old. Surviving are his widow, who was Isidora Schmitt of Chicago and whom he married in 1909; two sons, and three sisters. He was born in St. Louis.

Semi-Centennial of Mrs. Sweezy.

In the last half century the First Presbyterian Church of Middletown, N. Y., has had four pastors, but only one organist, Mrs. Clarence H. Sweezy. She has also been the leader for twenty-seven years of the church choir, with which she has been identified for fifty-three years. The church held a reception in Mrs. Sweezy's honor Oct. 22 and she arranged an anniversary musical program for a chorus of forty persons who have been members of the choir at some time during her long service.

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DUNCKLEE ROUNDS OUT SIXTY YEARS ON BENCH

THIRTY-FIVE IN ONE CHURCH

Anniversary Noted at West End Collegiate Church, New York City—
Testimonial Banquet Tendered at Newark.

Henry Hall Duncklee achieved a noteworthy anniversary on Oct. 6 when he rounded out thirty-five years of uninterrupted service as organist and director at the West End Collegiate Church, New York City, and sixty years as a church organist. The bulletin of the West End Church for the day contained the following announcement of the event and tribute to Mr. Duncklee:

To-day marks the thirty-fifth anniversary of the beginning of Mr. Henry Hall Duncklee's services as organist and choir director of our church and his sixtieth year as a church organist. At the age of 8 Mr. Duncklee began the study of music and at 17, while still in school, he became the organist of the North Baptist Church of Newark. Mr. Duncklee's music is nowhere more appreciated than in the West End Church which he has served so faithfully and so well, and properly so, for his blending of technical ability with devotional appreciation constitutes a standard without which our public worship could not be what it is—namely, a true inspiration.

Mr. Duncklee was tendered a testimonial banquet Tuesday evening, Oct. 22, by the Music Educators' Association of New Jersey, Inc., at Schrafft's restaurant in Newark. Mrs. George J. Kirwan, president of the association, greeted the 150 members and guests present, and Walter N. Hewitt, vice-president of the association and dean of the Union-Essex Chapter, A. G. O., presided as toastmaster. Dr. William C. Carl of New York City, a life-long friend of Mr. Duncklee, was the speaker of the evening. The guest of honor was beautifully introduced with a tribute from John R. Phillips, former member of the Aborn Opera Company and once the tenor soloist for Mr. Duncklee in the New York church, and the reading of a poem written in appreciation of Mr. Duncklee by Miss Jane Whittemore. Charlotte Hamilton, contralto, accompanied by Ruth Wunderlich Landes, sang a group of songs.

A feature of the evening was the presence of Mrs. James T. Reynolds, 102 years old, who was Mr. Duncklee's first piano teacher. Mrs. Reynolds played two short piano solos. Fay Simmons Davis led the singing of "Auld Lang Syne."

Henry Hall Duncklee was born at Newark, N. J., the son of George Otis Duncklee, a director of old-time singing schools and organizer of singing societies. The elder Duncklee was a contemporary of George F. Root, William B. Bradbury, Thomas Hastings and other early hymn writers of America. These men often visited the Duncklee home and thus the son was raised in an atmosphere of church music. At the age of 8 years he began the study of the piano and at 16 took up the organ. In a short time he was appointed organist of the North Baptist Church of Newark and since then he has been continuously in the service of the church on the organ bench. From the North Baptist he went to the Park Presbyterian and Roseville Avenue Presbyterian Church of Newark. At the same time he continued his piano study with prominent teachers.

In October, 1900, Mr. Duncklee entered upon his duties as organist and choir director at the West End Collegiate Church of New York. Under his inspirational leadership the music of this church has achieved a high reputation for its excellence and for the variety of the music used, as well as the personnel of the singers engaged.

From 1927 to 1930 Mr. Duncklee was president of the Union-Essex Chapter of the National Association of Organists, one of the strongest chapters of the association. In 1930 he was unanimously elected state president of the N. A. O. for New Jersey and at the convention in Los Angeles he was made a member of the national executive committee. For several years up to the date of the amalgamation of the N. A. O. with the A. G. O. he was chairman of the executive committee.

HENRY H. DUNCKLEE



YOUNGSTOWN AS THE HOST

[Continued from page 1]

played between the two processional hymns. The descant sung in verses 2 and 4 of "The Church's One Foundation" was composed by Grace Leeds Darnell. The organ prelude, "Let All Together Praise Our God" and "Hark, a Voice Saith All Are Mortal," by Bach, followed. Both numbers were played with depth of feeling.

Parker's "The Lord Is My Light" was the first of three anthems in the service. The second anthem was Arthur B. Jennings' persuasively beautiful "The Springs in the Desert." This composition received most favorable comment and the composer himself highly praised the fine rendition by the choir. Cesar Franck's noble "One Hundred and Fiftieth Psalm" was given a thrillingly beautiful interpretation. The organ postlude, "Meditation Religieuse," by Blair, preceded the recessional, "Saviour, Again to Thy Dear Name," followed by Stainer's Sevenfold Amen.

The address of greeting was by the Rev. W. H. Shepler, D. D., who took as his theme "The Importance of a Liturgical Church Service."

The work of the choir showed careful and intensive preparation under the capable leadership of Mrs. Buchanan. All were on hand, reinforced by several newcomers, Wednesday morning at 10:30 in the First Christian Church to hear Laura Louise Bender, F. A. G. O. Miss Bender's program consisted entirely of French music. This was a brilliant recital and was played in an artistic and colorful manner. Miss Bender is organist of the Euclid Avenue Temple, Cleveland, where she succeeded James H. Rogers. Her program included: "Carillon-Sortie," Mulet; Reverie, Bonnet; Fugue in D major, Guilmant; "Les Cloches de Perras-Guirrec," Dupré; "Variations sur un Noël," Dupré; "Stella Matutina," Dallier; "Electa ut Sol," Dallier.

At 11:30 the members enjoyed a round-table on organ program making. Speakers were Thomas H. Webber, Jr., Arthur B. Jennings, Charles A. H. Pearson, Leo Holden and Paul Allen Beymer. It was agreed that since most organists cannot possess their own instruments and the public pays for the organs one should try to please them by carefully planned programs, at the same time maintaining a high standard.

Organists and a few friends then assembled at Stambaugh Auditorium to hear Charles A. H. Pearson, organist and choir director of Rodef Shalom Temple, Pittsburgh, and instructor in harmony and musical aesthetics at the Carnegie department of music. Mr. Pearson's fine technique and musicianship were revealed in the following numbers: Prelude and Fugue in C minor, Bach; "To the Setting Sun," Garth Edmundson; Passion Symphony, Op. 20, de Maleingreau; Madrigal, Anthony Jawelak; Finale from Eighth Symphony, Widor.

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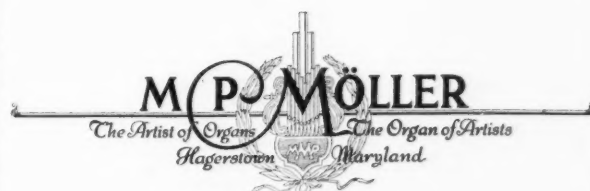
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STANLEY R. AVERY'S ANNIVERSARY NOTED

CELEBRATE IN MINNEAPOLIS

**St. Mark's Episcopal Church Observes
Twenty-five Years of New Church
and of Organist's Incumbency
—Banquet a Feature.**

St. Mark's Episcopal Church, Minneapolis, celebrated the twenty-fifth anniversary of the opening of its beautiful edifice and the coming of Stanley R. Avery as choirmaster and organist on St. Michael and All Angels' day Sunday, Sept. 29. The celebration included two musical services on Sunday and the anniversary banquet Monday evening, when Mr. Avery was the guest of honor.

In forty years of service to the Episcopal Church Mr. Avery has had only three rectors and they were all present for the celebration. They are: Bishop James E. Freeman of Washington, D. C.; Dr. Phillips E. Osgood of Emmanuel Church, Boston, and the present rector of St. Mark's, Dr. Charles P. Deems.

The service music included hymns composed by Mr. Avery to texts by Bishop Freeman and Dr. Osgood and a new anthem for the occasion to a text selected by Dr. Deems. The afternoon service was sung by the present choir and former members and was followed by a choir reunion supper with speaking by members of the clergy and by choir members. Before each service a brass quartet played chorales from the tower of the church and in the morning the organ was supplemented by violin, cello, harp and the brass instruments, and in the afternoon by an orchestra under the direction of Dennis Lane, a member of the choir. The music for the day was under the direction of Mr. Avery and he presided at the organ.

At the banquet Monday evening each of the rectors spoke, as well as Bishop Keeler, co-adjutor of the Diocese of Minnesota, and Dr. Harry P. Dewey of Plymouth Congregational Church. Mr. Avery was the recipient of two generous purses—one from St. Mark's choir and one from the people of the parish.

Mr. Avery was born in Yonkers, N. Y., and became organist of St. Andrew's Memorial Church before leaving high school. Soon after graduation he was appointed choirmaster as well, and was active in the musical profession in and about New York City until he moved west in 1910. In addition to recital and choir work, Mr. Avery has composed extensively. His works include many anthems and canticles, organ and piano music, songs, operettas and school choruses, as well as orchestral numbers which have been played by the Minneapolis and Chicago Symphony Orchestras and other orchestral organizations. For a number of years he has been an instructor at the MacPhail School of Music, Minneapolis, where he teaches organ, piano, choir training, theory, composition and orchestration. He has occupied official positions in musical and other professional organizations, and was a member of the MacDowell Colony at Peterboro, N. H., in 1925.

Mr. Avery's instructors were Edward MacDowell, Charles Heinroth, G. Edward Stubbs, Will C. Macfarlane, Pfitzner, Gruenicke and Humperdinck in Germany and Widor, Philipp, Vidal and Andre Bloch in France.

In 1931 Mr. Avery gave the first performance, with orchestral accompaniment, of his new oratorio, "The Raising of Lazarus." His operetta "Ichabod Crane" is being given constantly over the country. He is the organist and director of music of the Blake School for Boys.

Takes School Post in Albany.

Frederick Chapman, of St. Peter's Church, Albany, N. Y., has been appointed director of choral music at the Albany Academy for Girls. This is a position which Dr. Frank Sill Rogers held for many years prior to his death last November. The academy is an outstanding private school for girls and has a very high academic rating.

CLERGYMEN JOIN IN TRIBUTE TO STANLEY R. AVERY



Left to right, seated, are the Rt. Rev. James E. Freeman, bishop of Washington and rector of St. Mark's at Minneapolis from 1910 to 1921; Mr. Avery, and Dr. Phillips E. Osgood, rector from 1922 to 1933, now of Emmanuel Church, Boston, Mass.

Standing, left to right, are the Rev. C. P. Deems, rector of St. Mark's, and the Rev. H. P. Dewey, pastor of Plymouth Congregational Church, who represented Minneapolis churches at the celebration of the anniversary.

RECITAL SERIES BY JESSON

Bach, Franck and Widor Programs at Kansas State College.

The department of music of Kansas State College at Manhattan, Kan., will present Richard R. Jesson, the college organist and member of the music faculty, in a series of three recitals in the college auditorium at 4:15 p. m. on the following Sundays:

Nov. 17—Johann Sebastian Bach program.

Dec. 8—Cesar Franck program.

Jan. 19—Charles M. Widor program.

Lyle W. Downey, a member of the Kansas State music faculty, who studied musicology the past year at the Eastman School of Music, will assist as annotator of the programs.

Mr. Jesson is a graduate of Oberlin College and a member of the American Guild of Organists, the Society of Pi Kappa Lambda and Phi Mu Alpha fraternity. At the present time he holds the office of dean of the Kansas Chapter of the American Guild of Organists.

William Lindquist, head of the department of music at Kansas State College, will direct the combined glee clubs and chorus, assisted by the college orchestra and soloists, in a presentation of Handel's "Messiah" in the college auditorium Sunday, Dec. 15.

M. T. N. A. to Meet in Philadelphia.

Philadelphia will act as host this year to the annual meeting of the Music Teachers' National Association. The general sessions will be held from Dec. 27 to 31. In charge of the building of the program for the five days is the president of the association, Frederic B. Stiven of the University of Illinois, prominent organist, who for several years has been active in the affairs of the organization. Engaged as speakers are Marion Keighley Snowden of London, who will talk on "Old English Music"; Laura C. Bolton of Chicago, in an illustrated lecture on "Primitive African Music"; Bruce Simonds of Yale University on "Matthay and His Work"; George Woodhouse of London on "The New Way to Piano Technique"; Wilmer T. Bartholomew of Peabody Institute, Baltimore, on "Scientific Experiments in Voice"; Roy Dickinson Welch of Smith College and Princeton University on "The Musician and Society"; Olin Downes of New York City, who speaks at the annual banquet on "The Work and Practical and Artistic Problems of the Music Critic"; Hubert Kessler of the University of Illinois, on "The Study of Strict Counterpoint as an Introduc-

tion to Harmony"; Frederick S. Converse of the New England Conservatory, Boston, on "Keyboard Harmony in Relation to Advanced Harmony," and Nancy Campbell of Temple University, Philadelphia, on "Keyboard Harmony and its Study." There will be an organ and choral forum, with Harry C. Banks, dean of the Pennsylvania Chapter of the American Guild of Organists, in charge. The National Association of Schools of Music, of which Earl V. Moore of the University of Michigan is president, will convene at the same time as the M. T. N. A. and on the last day the two associations will unite in joint session.

New Wicks Design in Demand.

The new Wicks "Fuga" model is meeting with good success. Installations and sales of this model during the past thirty days are reported as follows:

Evangelical Lutheran Church of the Redeemer, Silverton, Cincinnati.

R. M. Barry, Jr., Middlesboro, Ky.

First Presbyterian Church, Hickman, Neb.

First Presbyterian Church, Ann Arbor, Mich.

St. Mary's Church, Decatur, Ind.

Zion English Lutheran Church, Hopkins, Minn.

The Middlesboro, Hickman and Hopkins installations have detached consoles.

KILGEN BROADCAST SERIES

**George L. Scott and C. Albert Scholin
to Play at St. Louis.**

Announcement comes from George Kilgen & Son of St. Louis, that they opened their winter season of organ recital broadcasts Oct. 21, at 10:20 p. m., central standard time. The broadcasts will be from station KMOX in St. Louis, which is one of the super-power stations on 50,000 watts, broadcasting on a wave-length of 1090 kilocycles. The organ is a four-manual, installed in 1934. These broadcasts will be given every Monday from Oct. 21 on. The series was opened by George L. Scott, who plays the programs of Oct. 21 and 28, and Nov. 4 and 11. The second series will be by C. Albert Scholin, who will play Nov. 18 and 25 and Dec. 2 and 9.

Mr. Scholin's November programs will be as follows:

Nov. 18—Finale from Sonata No. 4, Guilman; "The Swan," Saint-Saens; "The Bells of St. Anne de Beaupre," Russell; Adagietto from Suite in E, Kurtz; "Prize Song" from "Die Meistersinger," Wagner.

Nov. 25—Toccata and Fugue in D minor, Bach; Air for G String, Bach; Sonata No. 2, Mendelssohn; "Memories," Scholin.

Mr. Scott's November offerings are: Nov. 4—"Liebestod" from "Tristan and Isolde," Wagner; Nocturne, Humphrey; Allegro from Symphony 6, Widor.

Nov. 11—"Hymn of Glory," Yon; Fantasia and Fugue in G minor, J. S. Bach; Toccata from Symphony 5, Widor.

Mr. Scott, after leaving the New England Conservatory of Music, moved to St. Louis to be organist and choirmaster at the University Methodist Church. He has continued his study of French horn as well as his organ work and played French horn for a number of years in the St. Louis Symphony Orchestra.

Mr. Scholin is organist and director of the Kingshighway Presbyterian Church, St. Louis. He received his musical education at the American Conservatory of Music and Bush Conservatory, Chicago, and at the Chautauqua Institute, Chautauqua, N. Y., having received the degree of master of music in 1929. Mr. Scholin, before coming to St. Louis, held important positions in different states.

"Petit Ensemble" for Unusual Church.

Santa Maria del Popolo Church, Mundelein, Ill., has ordered one of the larger designs of the "Petit Ensemble" from George Kilgen & Son. This is an unusual church, in that it is an exact duplicate, scaled to smaller size, of the historic Santa Maria del Popolo Church of Rome. Dedication of the church Sept. 22 was attended by a huge throng. The church is beautiful in design and contains art works sent from Rome. While it is on the grounds of Mundelein Seminary, it is a parish church for the people of the village of Mundelein.

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Pietro Yon's Recital in New York Marked by Beautiful Playing

By LILIAN CARPENTER

It is indeed stimulating, in these days of innumerable free organ recitals, to see someone announcing a recital of organ music in New York's large concert hall, for which admission is charged. Such a recital was given by Pietro A. Yon, organist of St. Patrick's Cathedral, New York City, Oct. 16, at Carnegie Hall, and a good-sized audience greeted him at the opening of his program.

Mr. Yon's performance of the first number, Bach's Second Concerto, showed sincerity and tasteful registration throughout. There was tonal variety in the first movement, delicacy of feeling in the Adagio and altogether fine handling of the large four-manual Kilgen organ in this concerto. Following this was the Chorale Prelude "Nun komm, der Heiden Heiland," in G minor, and the Prelude and Fugue in A minor of Bach. A demonstration of enthusiasm on the part of the audience brought forth another Bach number for an encore, the Toccata and Fugue in D minor. The first group closed with Mr. Yon's own "Sonata Prima," interesting in its trio construction throughout, and its use of the same theme in each movement, and Mr. Yon played it with his usual agility. To the hearty applause following this he responded with a pleasing rendition of his "Gesù Bambino."

Mr. Yon was particularly in his element in the Liszt Prelude and Fugue on B-A-C-H, a piece which brought out to the fullest his manual and pedal dexterity as well as his brilliant style. Other offerings were the "Pastorale-Offertoire" by de la Tombelle, charmingly rendered; the playful Scherzino "The Squirrel," by Powell Weaver, and, finally, the Toccata from Widor's Fifth Symphony.

It was a brilliant recital and there was no doubt that by his program se-

lection and his style Mr. Yon greatly pleased his audience. It is to be hoped that there will be other organ recitals at Carnegie Hall, not only by Pietro Yon, but by other virtuosi of the "king of instruments."

"PORTATIV," '35 MODEL, OUT

Small Votteler-Holtkamp Organ Revival of Early Instrument.

The latest member of the family of novel small organs which are coming into being, and which are meeting a distinct demand, is the new "Holtkamp Portativ," announced by the Votteler, Holtkamp, Sparling Company of Cleveland. This interesting little instrument is actually a revival of the early organ of the same name—a revival, however, in a modern form with modern improvements and adapted to modern conditions. The early "portativs" were distinguished from the "positives" in that they were movable, as the name signifies. The smaller "portativs" were often carried in procession by the player, who also served the bellows of the instrument. The "Holtkamp Portativ" is self-contained and movable. The wind is furnished by a built-in electric blower mounted on vibration dampeners and encased in sound-deadening materials. The upper section of the instrument may be made removable for convenience in moving through low doorways. The instrument weighs approximately 420 pounds. It is 3 feet 10½ inches wide, 2 feet ¾ inch deep and 7 feet 7 inches high overall. It is a "straight organ" consisting of five ranks of forty-nine pipes each, a total of 245 pipes. The exact stop list is optional with the purchaser. Three of the ranks may be enclosed in a swell-box with sliding gridiron type shutters on the front and top. The shutters are controlled by the customary balanced swell pedal. The specification recommended by the builders is: Quintaton, 8 ft.; praestant, 4 ft., and cornet, 3 ranks (fifteenth, seventeenth, nineteenth), 147 pipes (enclosed). The enclosed three ranks may be separated to provide a mutation and a two-rank mixture or a super-octave and a two-

WALTER HOLTkamp



rank mixture. Divided stops are also available. The windchest is of the slider type, with individual sliders for each of the five ranks.

Louis Luberoff with M. P. Möller.

Louis Luberoff, who was the head of Musical Research Products, Inc., has joined the staff of M. P. Möller, Inc., in charge of the Vox Organo department, with headquarters in the Philadelphia office of the Möller Company in the Architects' Building. Mr. Luberoff previous to his connection with Musical Research Products, of which he was the founder, was associated for a number of years with M. P. Möller in both Philadelphia and New York, and returned when the patents and goodwill of Musical Research Products were purchased by the Möller organization.

Chicago Women Open Active Season with a Brilliant Program

The Chicago Club of Women Organists held its first meeting of the season Monday evening, Oct. 7, in the Kimball Hall salon. Following a business meeting a brilliant program was given for members and their guests. The program was as follows: Organ, "Suite Gothique," Boellmann (Roberta Hayes); organ, Allegro ma non troppo and Andante, First Sonata, Borowski (Esther Wunderlich); piano, Concerto in B flat minor (Andante non troppo e molto maestoso), Tchaikowsky (Mildred Kjos; Mrs. Clifford E. Wood at the organ).

On Monday evening, Nov. 4, a demonstration of the new Hammond electronic organ will be given for members of the club and friends in the studio of the Hammond Clock Company in the Furniture Mart.

Sunday, Nov. 24, at the River Forest Presbyterian Church, a vesper musicale will be given under the auspices of the club, featuring compositions by Lily Mohne Hallam, founder of the Chicago Club of Women Organists. Margaret Zoutendam Schwarz, organist of the church, is assisting Mrs. Hallam in the arrangements. The program is as follows: Organ, Chorale and Fugue, "Psalm 123" (Margaret Zoutendam Schwarz); vocal, "Watch Ye, Stand Fast in the Faith" (Edwin Kemp); organ, "Seraphic Chant" and Toccata, Sonata No. 2, "The Raven" (Gertrude Baily); anthem, "Awake, Awake, Put on Thy Strength, O Zion" (Octet); offertory, "Prayer and Cradle Song" (Margaret Zoutendam Schwarz); organ, "Dance of the Gulls" and "Osannare" (Alice R. Deal); vocal, "Send Out Thy Light" (Helen Rahn); Rhapsody, "Let Me Live in the House by the Side of the Road" (piano, Edith Heller Karnes; violin, John Heller; organ, Lily W. Moline Hallam).

OPPORTUNITIES WHICH WILL SOON BE LOST

It is still possible to purchase an Aeolian-Skinner Organ at prices within the range of any buyer. The highest quality is still available at prices which would have seemed impossible before the depression.

The advance which has already taken place in the prices of the lumber and metals used in the construction of an organ, running from 50 per cent to 150 per cent above their low, will of necessity affect the prices of organs in the immediate future.

This fact should be of interest to anyone even contemplating the purchase of an organ.

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CHOIR IN KALAMAZOO HAS GOLDEN JUBILEE

CELEBRATION AT ST. LUKE'S

Performance of "Elijah" Concludes
Observance of Anniversary by
Organization Under Leader-
ship of Henry Overley.

St. Luke's Choristers, the nationally famous boy choir of St. Luke's Church at Kalamazoo, Mich., held its golden anniversary celebration in October. Under the direction of Henry Overley, who for sixteen years has ably and energetically labored with this organization, a festival program was carried out which included a service Oct. 13, an alumni banquet Oct. 15, a commemorative service on the morning of Oct. 20 and the singing of Mendelssohn's "Elijah" the same afternoon. For the "Elijah" performance every seat in the church was filled. A handsome illustrated booklet containing a history of the choir and greetings on the occasion of the jubilee from Bishop John N. McCormick and from the rector, the Rev. A. Gordon Fowkes, and others, was published to mark the occasion.

In the spring of 1884 the vestry of the newly-organized parish of St. Luke's, formed by a union of two churches, decided to resolve to ask the rector on his trip East to look about for a choirmaster. In September, 1885, Mr. Self, the organist and choirmaster, reported himself satisfied with the new Johnson organ which was being installed in the church. Organists and choirmasters followed each other in more or less quick succession. C. E. M. Dadswell came in 1888 and Arthur Pyne in 1890. Mr. Pyne resigned in 1893 and R. A. Laslett-Smith was appointed in his place. From 1895 to 1901 George H. Fairclough filled the post of organist and choirmaster. Dingley Brown held the post for a few months, to be followed by Frederick Rogers, who stayed two years. In April, 1903, H. G. Smith, an able member of

HENRY OVERLEY



the choir, was appointed choirmaster, with Miss Edith Forbes as organist. Late in 1904 Mr. Clark came and stayed three months only. He was followed by W. C. Moon, who occupied the post until January, 1907. Herbert Sprague, a native of Kalamazoo, filled in for a few months, leaving to go to Toledo, and W. Brooke Reeves was appointed. He stayed until 1910.

In April, 1911, Arthur Fraser, who had grown up as a choir boy in Kalamazoo, was selected by the vestry and stayed until 1914. He left, much to everyone's regret, to go to Grace Church in Oak Park, Ill. The Möller three-manual organ in the church is the Arthur Fraser memorial organ. In the fall of 1918 H. Norman Taylor came to fill the post, resigning in the spring of 1919.

In June, 1919, Mr. Overley was appointed and under his direction the choir has grown and developed. He

has his regular church choir, a church school choir of slightly younger boys and a choir of beginners. In all he meets over 100 boys a week and is a real leader both musically and personally.

For Improvement in Catholic Music.

Mgr. Joseph H. McMahon of New York City cautioned a sectional meeting of priests at the Eucharistic Congress in Cleveland Sept. 23 to control the composers, organists and "mis-called choirs" and not permit them "to run away with the hand-maid of the liturgy." He asserted that control was necessary "especially as the contemporary taste has been vitiated by current forms of music, the savagery of jazz, the sentimentalism of crooning, the sensualism of romantic songs and the frivolity of popular ballads." The monsignor admonished the clergy that "it is and will be a tedious task" to educate "a corrupted and perverted musical taste and to substitute an affection and enthusiasm for the austere but beautiful forms of true sacred music." He condemned music which he described as "the sickly sentimentalities so often permitted at weddings and funerals."

Town Hall Organ Renovated.

The Elinor Prince Speyer memorial organ in the Town Hall, New York, has been completely overhauled by the Aeolian-Skinner Organ Company, builders of the organ, under the personal direction of G. Donald Harrison. Three months were spent on the work, which included the removal of the old English horn and the installation of a new one; the purchase of a new cable containing 560 wires; removing and cleaning practically every pipe; resetting the temperament, and thorough tone regulation. Three sets of reeds were sent to the factory to be revoiced and repaired, the wind connection was repaired and the capacity of some of the stops was increased to improve the general ensemble. From both the artistic and mechanical standpoint the Town Hall organ is now in first-class condition and available for recitals.

DEATH TAKES OTTO STRACK

Head of Midmer-Losh Erected Large Buildings—Lover of Organ.

Otto Strack, president of Midmer-Losh, Inc., organ builders, with a plant at Merrick, N. Y., died at his home in New York Oct. 10 at the age of 78 years. He had been ill a year. Mr. Strack died in his penthouse in the Strack Building at 220 East Twenty-third street.

Mr. Strack was a prominent building contractor and designer and an amateur organist. At the age of 18 years he built an organ which combined piano, reed organ and pipe organ in one instrument. His fondness for the organ continued throughout his life. He took a great deal of interest in the Atlantic City convention hall organ and followed its construction carefully from the beginning until its completion. The office building in which he resided was designed and erected by him.

Mr. Strack was born in Hamburg and had lived in New York for about forty years. Before coming to America he was connected with the building of the Hamburger Hof Hotel in Hamburg. He was the designer and builder of the old Pabst Hotel in Times Square. Other buildings which he designed and built included the Pabst Theater, Milwaukee.

Survivors are his widow, Mrs. Carrie Strack, and a daughter, Mrs. S. Sherman of New York.

Installed in Indianapolis Church.

A Jardine organ of twenty-six sets of pipes which stood in the old Scottish Rite Temple in Indianapolis before the organization moved to its new temple and installed a large Aeolian-Skinner organ, has been bought by the Washington Street Presbyterian Church of Indianapolis. It is being installed by Thomas H. Mielke and takes the place of an old Barckhoff organ. Charles F. Hansen, organist of the Second Presbyterian Church, has been engaged to dedicate the instrument in its new location. Mrs. Florence Darnell is organist of the church.

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(signed) **Pietro A. Yon."**



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LARGE DETROIT ORGAN MODERNIZED BY WICKS

WORK AT TEMPLE BETH-EL

New Action, Swell-Boxes and Layout
Are Among Changes In Instru-
ment Over Which Abram Ray
Tyler Has Long Presided.

The Wicks Pipe Organ Company of Highland, Ill., has completed the rebuilding and modernization of the organ in Temple Beth-El, Detroit, over which Abram Ray Tyler has presided for many years, and the instrument has been reinstalled in the temple. This organ, originally built by Hook & Hastings, was enlarged later by Casavant Freres. The Wicks Company changed the layout, took all the pipes to its factory for cleaning and regulation and provided new swell-boxes, shutters and engines, which greatly improve the expression. A direct electric action was installed, but the wind pressure was not changed, so that the old tone quality has been retained as it was with the tracker action. No pipe additions were made, but the layout was changed somewhat to make the organ more effective. A diapason chorus, every rank being on low wind, is non-expressive, leaving only three sets in the great enclosed—the doppelflöte, viola da gamba and trumpet—which are located with the choir. The harp and French horn, formerly non-expressive, were enclosed in the choir swell-box.

The resources of the instrument are shown by the following stop list:

GREAT ORGAN.

1. Open Diapason, 16 ft., 61 pipes.
2. Open Diapason, 8 ft., 61 pipes.
3. Second Open Diapason, 8 ft., 61 pipes.
4. Doppel Flöte, 8 ft., 61 pipes.
5. Viola da Gamba, 8 ft., 61 pipes.
6. Octave, 4 ft., 61 pipes.
7. Twelfth, 2 2/3 ft., 61 pipes.
8. Fifteenth, 2 ft., 61 pipes.
9. Mixture, 3 ranks, 183 pipes.
10. Trumpet, 8 ft., 61 pipes.

SWELL ORGAN.

11. Bourdon, 16 ft., 73 pipes.
12. Open Diapason, 8 ft., 73 pipes.
13. Stopped Diapason, 8 ft., 73 pipes.
14. Salicional, 8 ft., 73 pipes.
15. Voix Celeste, 8 ft., 61 pipes.
16. Aeoline, 8 ft., 73 pipes.
17. Flute Harmonic, 4 ft., 73 pipes.
18. Violin, 4 ft., 73 pipes.
19. Dolce Cornet, 3 ranks, 183 pipes.
20. Oboe, 8 ft., 73 pipes.

CHOIR ORGAN.

21. Geigen Principal, 8 ft., 73 pipes.
22. Viol d'Amour, 8 ft., 73 pipes.
23. Melodia, 8 ft., 73 pipes.
24. Quintadena, 8 ft., 73 pipes.
25. Dulciana, 8 ft., 73 pipes.
26. Flute d'Amour, 4 ft., 73 pipes.
27. Piccolo, 2 ft., 61 pipes.
28. French Horn, 8 ft., 73 pipes.
29. Clarinet, 8 ft., 73 pipes.
30. Harp Celesta, 49 bars.

ECHO ORGAN (floating).

31. Gedeckt, 8 ft., 73 pipes.
32. Muted Viol, 8 ft., 73 pipes.
33. String Celeste, 8 ft., 61 pipes.
34. Orchestral Oboe, 8 ft., 73 pipes.
35. Vox Humana, 8 ft., 73 pipes.
36. Chimes, 25 notes.

PEDAL ORGAN.

37. Resultant, 32 ft., 30 notes.
38. First Open Diapason, 16 ft., 30 pipes.
39. Second Open Diapason (from No. 1), 16 ft., 30 notes.
40. Bourdon, 16 ft., 30 pipes.
41. Dulciana, 16 ft., 30 pipes.
42. Lieblich Gedeckt (from No. 11), 16 ft., 30 notes.
43. Octave (from No. 3), 8 ft., 30 notes.
44. Flute (from No. 4), 8 ft., 30 notes.
45. Cello (from No. 5), 8 ft., 30 notes.
46. Dolce, 8 ft., 12 pipes.

Bennyhoff Plays Nearing's Suite.

At a recent Sunday afternoon musicale in the Bethlehem, Pa., home of

LELAND F. BUTTERFIELD



LELAND BUTTERFIELD DEAD

Well-Known Chicago Organ Man Is
Victim of Infection at Age of 31.

Leland F. Butterfield, 31 years old, known to organists throughout the country and especially in Chicago through his connection with the organ business, died in Chicago Sept. 27 after an illness of two weeks, caused by an infection in his arm. At the time of his death Mr. Butterfield was connected with the Hammond Clock Company, whose staff he joined a few months ago. He was slated to take charge of the new Chicago studio of the company in the Furniture Mart, which was opened the week after his death. Funeral services were held at St. Hilary Church Sept. 30 and burial was at Calvary.

Leland Butterfield was born Aug. 29, 1904, in Chicago and attended the public schools and St. Patrick's Academy. After leaving school he was with Lyon & Healy and the Estey Organ Company. Then for eight years he was with George Kilgen & Son and for several years had been in charge of the Kilgen Chicago office in the Wrigley Building. He left the Kilgen organization only a short time ago to join that of the Hammond Clock Company, and in his new work had been enjoying marked success.

Mr. Butterfield is survived by his widow, who was Miss Elizabeth McCarthy and whom he married in January of this year. He is also survived by his parents, Mr. and Mrs. Frank Butterfield of Chicago.

Eugene Grace, Paul Bennyhoff, who has been Mr. Grace's organist for the last three years, featured the organ suite "Scenes from a Mexican Desert" by Homer Nearing. The work consists of five numbers, "Sand Drifts," "Cactus," "Cruceta," "Mirage" and "Adobe Mission" and has been featured by a number of organists. Mr. Bennyhoff's rendition of the work met with an enthusiastic reception.

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CATALOGUE AND DETAILS ON REQUEST.

Pittsburgh News; Recital Series in Aid of Convention Fund

By HAROLD E. SCHUNEMAN

Pittsburgh, Pa., Oct. 17.—Julian R. Williams, organist and choirmaster of St. Stephen's Church, Sewickley, has just announced a series of four recitals on alternate Monday evenings in October, November and December, the first program being presented Monday evening, Oct. 28. As a feature the programs will include works by contemporary American composers. An offering will be taken to defray incidental expenses and the balance will be given to the national convention fund of the American Guild of Organists, for use in connection with the Guild convention in Pittsburgh next June. The programs, which follow, not only look well in print, but, we know in advance, they will be practically perfect as to technique and interpretation:

Oct. 28—Concerto No. 5, in F major, Handel; "Landscape in the Mist," Karg-Elert; "Sœur Monique," Couperin; Prelude and Fugue in A minor, Bach; "The Fisherman's Song" and "Pantomime," de Falla; "Impressions Gothiques," Edmundo; Cantilena, McKinley; Toccata, Jepson.

Nov. 11 (Armistice Day)—"Chant for Dead Heroes," Gaul; Sinfonia in F major, Bach; "Divertissement," Vienne; "Requiescat in Pace," Sowerby; Suite in F major, Corelli; "The Little Shepherd," Debussy; "Bourree et Musette," Karg-Elert; "In Modum Antiquum," Edmundo; Chorale Prelude on "Adorn Thyself, O My Soul," Brahms; Toccata, "Tu es Petra," Mulet.

Nov. 25—Fantasia in F minor, Mozart; Andante from "Grande Piece Symphonique," Franck; "Roulade," Bingham; "Imagery in Tableaux," Edmundo; "Ronde des Princesses," from "The Fire-Bird," Stravinsky; Second Symphony, Vienne.

Dec. 9—Variations on a Noel, Dupré; "The Christmas Pipes of County Clare," Gaul; "Chartreuse" (Scherzo from Third Symphony), Edmundo; Chorale in B minor, Franck; Three Preludes on Welsh Hymn-Tunes, R. Vaughan Williams; "Carillon," Sowerby; "Carillon-Sortie," Mulet; Chorale Prelude on "Adorn Thyself, O My Soul," Karg-Elert; Passacaglia and Fugue in C minor, Bach.

William H. Oetting arranged a series of interesting musical programs for the Squirrel Hill community services in October at Asbury M. E. Church. At each service, which is preceded by a fifteen-minute organ recital, the musical numbers include compositions of American composers: Oct. 6, Garth Edmundo and H. A. Matthews; Oct. 13, James H. Rogers; Oct. 20, Joseph W. Clokey and Edward Shippen Barnes; Oct. 27, William H. Oetting.

Bernard R. Laberge, concert manager for some of America's most distinguished organists, was in Pittsburgh Oct. 3 and was entertained at luncheon by several of the local Guild officers and members.

The Michaelmas festival, annually one of the most spectacular services held at Dr. Harvey Gaul's Calvary Church, brought together Sept. 29 the choirs of Ascension Church, St. Andrew's, Redeemer, St. James' Memorial, St. Peter's and the three choirs of Calvary Church.

Pittsburgh's two series of free organ recitals have been resumed. Dr. Caspar P. Koch plays every Sunday afternoon at 3 in North Side Carnegie Hall. At the first recital, Oct. 6, he was assisted by Raymond Long, tenor, and L. A. Perkins accompanist. On Oct. 13 the soloist was Alice Davis Farley, who, by the way, is the wife of the Wheeling organist, Wayne Farley. Dr. Marshall Bidwell opened his recitals Saturday evening, Oct. 5, and was greeted by an enthusiastic audience. These recitals are held at Carnegie Music Hall, on Forbes street, every Saturday evening at 8:15 and Sunday afternoons at 4 until the end of May, and are frequently broadcast over station WWSW.

Dr. Marshall Bidwell's father died at his home in Great Barrington, Mass., Oct. 11. In Dr. Bidwell's absence the recital on Oct. 12 was played by Ar-

thur B. Jennings, and on Oct. 13 Earl Collins played.

Alan Floyd's quartet at the First Baptist Church on Oct. 6 gave the first performance of his new anthem, set to a poem by Dr. Bernard C. Clausen, minister of the church, called "Communion Courage." A new feature for the evening service at this church also is a reading by Dr. Clausen, with incidental music by Floyd.

The first meeting of the Western Pennsylvania A. G. O. Chapter was held Friday evening, Oct. 11, at the Pennsylvania College for Women, Walter Fawcett playing a recital on the Hammond electronic organ, loaned for the occasion by the C. C. Mellor Company. Mr. Kessler of the Mellor Company gave a brief explanation of the mechanism and possibilities of the Hammond.

Dean Alice Goodell announced that plans were being made to have Charlotte Lockwood play a recital for the chapter in November. Charles A. H. Pearson gave an interesting summary of the New York convention, and Herbert Peabody, chairman of the convention board, planning for the next convention in Pittsburgh, in June, 1936, gave an outline of the board's activities thus far. Three new colleagues and two subscribers were added to the chapter roll. About 180 members and friends attended the meeting, which was followed by refreshments.

VERLINDEN ORGAN IS OPENED

Professor M. Lochner Plays at Dedication in Milwaukee Church.

The organ built by the Verlinden, Weickhardt, Dornoff Organ Company of Milwaukee for Bethlehem Evangelical Lutheran Church in that city was dedicated Sept. 15 by Professor M. Lochner, organist of Concordia Teachers' College, River Forest, Ill., assisted by the Concordia College glee club of Milwaukee, Karl Markworth, director. Professor Lochner played: Fugue in G major, Bach; Andante from Fourth Sonata, Bach; Adagio and Finale from First Concerto, Handel; "Thou Art My Rock," Mueller; "How Lovely Now the Morning Star," Weidenhagen; Meditation on "Softly Now the Light of Day," Warner; Maestoso from Reformation Fantasy, Rudnick; Reverie, Dickinson; Pastorale from "Le Prologue de Jesus," Traditional; Festal Piece, Sears; Finale from First Sonata (cadenza by Middelschulte), Guilmant.

The instrument is a large two-manual located in a double-walled organ chamber placed in the tower and extending several feet onto the gallery. Simple but artistic grilles embellish the case. The organ chamber has a maximum facility of sound egress, there being swell shutters to the front and on top of the chamber section extending onto the gallery.

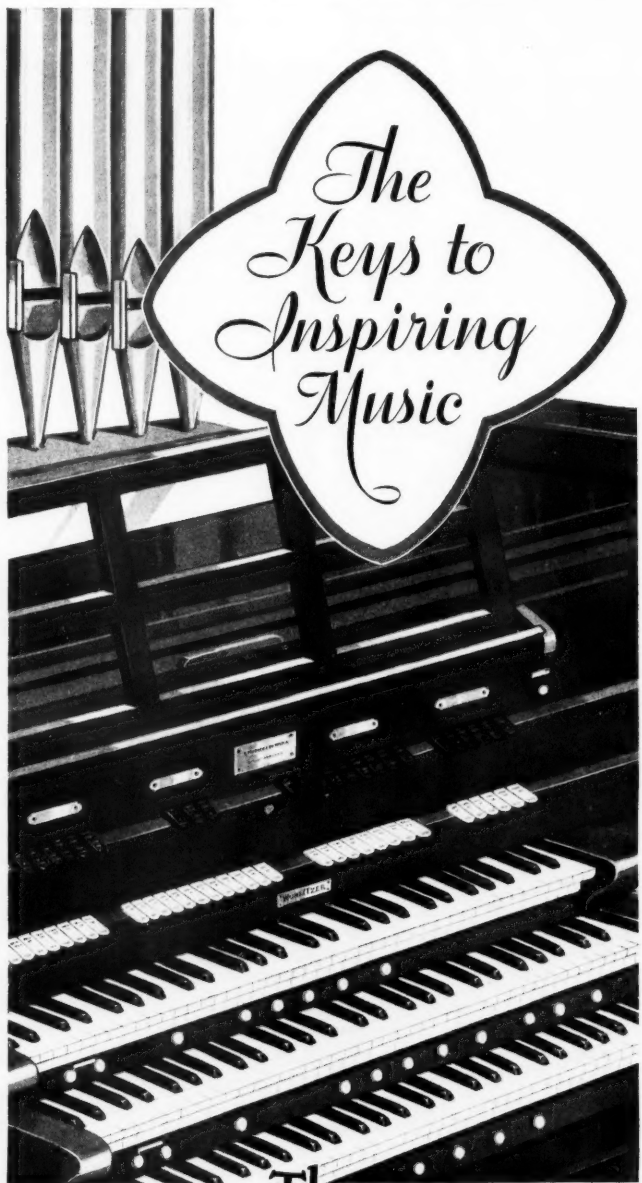
Sunday, Oct. 13, the new organ in St. Alexander's Church, Milwaukee, was blessed with appropriate ceremonies at a service held in the evening. Miss Blanche Verlinden presided at the console. The instrument is a two-manual, one of several built and installed by the Verlinden, Weickhardt, Dornoff Organ Company of Milwaukee in the last few weeks.

The same builder completed the installation Oct. 8 of a moderate-sized two-manual at St. Coletta's Institute, Jefferson, Wis.

Miss Blanche Verlinden will give her third recital at St. John's Lutheran Church, Johnson Creek, Wis., on the two-manual installed by the Verlinden, Weickhardt, Dornoff Company the early part of June. This particular instrument is equipped with a self-player attachment. This added feature is in the pastor's study.

Schedule of the A. O. P. C.

Activities so far arranged by the American Organ Players' Club of Philadelphia are a recital by Sarah H. White in the Hanover Presbyterian Church, Wilmington, Del.; an illustrated lecture at Franklin Institute on "Musical Tones Produced Electrically," sponsored by Ivan Eremeeff of the WCAU studio; a demonstration of the Hammond electronic organ in St. Aidan's Chapel; two guest recitals by noted organists, and several other events yet undecided.



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St. Malachy's Church (Catholic), New York, N. Y.
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Work of the Council; Friedell Treasurer to Succeed Richards

A meeting of the council was held Monday, Sept. 30, at the Rutgers Church-house, New York. Present: Messrs. Doersam, Ward, Harris, Richards, Elmer, Bleecker, Comstock, Baldwin, Sealy, Woodman, Wright, Bingham, Carl, Misses Carpenter, Darnell, Messrs. Duncklee, Heinroth, Nevins, Volkel, Miss Whittemore, Dr. Williams, Miss Antoinette Hall, dean of the Long Island Chapter, and Walter N. Hewitt, dean of the Union-Exeter Chapter. The minutes of the meetings of June 10, 21 and 28 were read and approved. Colleagues were elected as per list in another column.

The action of the warden in organizing the Harrisburg Chapter and appointing the officers was ratified.

The resignation of G. Darlington Richards as general treasurer was accepted with deep regret. A vote of thanks was extended to him for his efficient work as general treasurer, and a special vote of thanks was added for the special work at the convention. Upon motion Harold Friedell was elected general treasurer. The standing committees listed in another column were appointed.

A letter was read from the Hymn Society, requesting co-operation. Mr. Richards was appointed to represent the Guild.

The warden announced the first Guild event for the season—a dinner on Oct. 28, when certificates will be presented to the successful candidates in the 1935 examinations and Frank Wright will be honored.

The election of the following officers of the Toledo branch of the Northern Ohio Chapter was ratified:

Regent—Arthur R. Croley.
Sub-Regent—John Gordon Seely.
Secretary—Dale Richard.
Treasurer—Norbert E. Fox.
Adjourned.

S. LEWIS ELMER, Registrar.

Buffalo Chapter Notes.

Buffalo chapter held its first meeting of the year Monday evening, Sept. 23. A dinner was followed by a short business meeting, at which plans for the year were discussed and a report of the 1935 convention was given by Leonard Adams, dean. After this meeting the chapter adjourned to the auditorium of Denton, Cottier & Daniel's music store, where a demonstration of the Hammond electronic organ was

given by Mr. Hammond, a New York representative of that company.

Among the plans for the year are: In October a choir rehearsal is to be conducted by Hugh Ross, to which the members are privileged to invite their choirs. Compositions of Bach, of the Russian school, the early Italian school and American music will be used by Mr. Ross. In November there will be a recital by four of the chapter members, William Gomph, Harry Stratton, DeWitt C. Garretson and Leonard Adams. On Dec. 1 will be held the annual Guild service at St. Paul's Cathedral under the direction of DeWitt C. Garretson and the speaker will be the chaplain of the chapter, the Right Rev. Cameron J. Davis, D.D., bishop of Western New York. In January a recital will be given by Alexander McCurdy of Philadelphia on the organ in the Larkin administration building. A symposium of Russian orthodox, early Italian and Hebrew music is planned for February. In March there will be a competition for volunteer choirs and in April a joint meeting with Rochester, at which time the Rochester Chapter will be the guest of the Buffalo Chapter. As usual, the May meeting will be the annual election and student competition.

Buffalo Chapter has not yet recovered from the shock of the sudden death last summer of John F. Grant in an automobile accident while on his vacation. Mr. Grant was organist and choirmaster of the Church of the Ascension. Funeral services were held in that church, which he had served for the last twenty-six years. The Rev. Charles D. Broughton officiated. Mr. Grant was born in Albany, N. Y., May 13, 1880. He studied organ at an early age with J. Benton Tipton, organist of All Saints' Cathedral, Albany, and one of the founders of the A. G. O. At the age of 16 he held the position of organist and choirmaster at Madison Avenue Presbyterian Church in Albany. Prior to his going to Buffalo he was organist at the Church of the Messiah, Glens Falls, N. Y.; St. Mark's, Hoosick Falls, N. Y., and assistant organist of St. George's, New York City, and Grace Church, Millbrook, N. Y. In Millbrook he had charge of the music in the public schools. He is survived by his widow, Mrs. Harriet A. Grant.

Mr. Grant was a sincere musician and will be greatly missed by his host of friends both within the chapter and without.

HELEN G. TOWNSEND.

Four Schlieders Scholarships.

The American Guild of Organists, through its special committee (James

W. Bleecker, Dr. Charles Heinroth and Morris Watkins), announces a scholarship in improvisation offered by Dr. Frederick Schlieder to four headquarters Guild members. The duration of this scholarship extends over four seasons. The course will embrace the following: A study of the mental processes involved as basis of method for acquiring expressional technique; the acquisition of structural and progressional vocabularies for expansion in lyric and polyphonic expression; musical forms, including the binary, ternary, rondo, suite, sonata, invention and fugue, and expressional technique applied to composition.

Eligibility is to be determined by the applicant's technical proficiency (which must be of recital standard) and by his or her ability to spend an average of an hour a day in study and practice. The instruction will be given at 3:30 p. m. Tuesdays at Rutgers Presbyterian Church, New York City.

Members of the Guild who are interested should write letters of application to the "Committee on Improvisation," American Guild of Organists, 217 Broadway (Room 210), New York, stating their training, experience and the reasons for their application. Applications will be received not later than Nov. 15, 1935.

The winners of the scholarship award will be announced in the next issue of THE DIAPASON.

Union-Exeter Opens Season.

The first event of the season for the Union-Exeter Chapter was a congenial get-together banquet and entertainment, with Dean W. N. Hewitt presiding, at the Third Presbyterian Church, Elizabeth, N. J., Oct. 7. Arrangements for both banquet and program had fallen into the capable hands of Miss J. E. Bouton, organist of the church, and Dean Hewitt, organist of the Prospect Presbyterian Church, Maplewood.

The high point of the evening was the intimate, descriptive and instructive talk by the guest of honor, Dr. W. C. Carl, who spoke of his European trip and particularly of his attendance at the Three Choirs Festival in Worcester Cathedral. Another feature was the rich offering of vocal solos by Miss Eleanor Eberhardt, contralto soloist of Grace Episcopal Church, Orange, N. J. She had the skillful and sympathetic support at the piano of a new fellow of the Guild, Miss Helen E. Stillman.

A very happy episode was the spontaneous ovation accorded to the senior dean of the chapter, Henry Hall Duncklee, who has just completed sixty years of service as a church organist, thirty-five years of that period having been spent in his present position as

organist and director of music at the West End Collegiate Church, New York City. Individual congratulations, together with a large bouquet, were given to the devoted and active veteran by his chapter confreres.

Officers and committees to serve for the year are:

Dean—Walter N. Hewitt.
Sub-dean—Lee H. Richardson.
Secretary—W. Norman Grayson.
Registrar—Isaac Hamilton.
Treasurer—Mrs. Vernon Maltby.
Executive Committee—Miss J. Whittemore, chairman; Mrs. R. E. Walsh, R. Pereda, H. H. Duncklee, S. Pinhero, Miss J. E. Bouton, R. S. Gilbert, A. Straight and Mrs. K. E. Fox.
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I. HAMILTON, Registrar.

Central Missouri Chapter.

Organists from seven states assembled Sept. 30 at Moberly, Mo., at the home of Mrs. Leo Eisenstein for the first meeting of the season of the Central Missouri Chapter. New officers for the year are: Dean, Luther T. Spayde; sub-dean, Mrs. R. T. Dufford; secretary, Frank Q. T. Utz; corresponding secretary, Mrs. C. L. Fichthorn; treasurer, Charles Leidl. The Moberly, Macon and Hannibal organists were hosts at a picnic supper in the Eisenstein "Happy Hollow," after which the evening program was held, also at the Eisenstein home. Miss Opal Moore played a piano arrangement of "Moving Pictures" and the first movement of "California Suite" by C. L. Fichthorn, which was played recently by the NBC Symphony Orchestra. Other numbers were: Piano, "Masques," Fichthorn (Mrs. C. L. Fichthorn); organ, "Benedictus" from "In Modum Antiquum," Garth Edmundson (Wilfred Crawford); "Because I Love," composed, played and sung by Miss Eleanor Davis; organ, Allegretto Grazioso, by Fichthorn (Frank Utz); organ, chorale, "O Mensch, bewein Dein Sünde Gross," Bach (Dr. J. T. Quarles). This was followed by a report of the Northwestern choir school by Mrs. Eisenstein.

News of the American Guild of Organists

Members Elected; List of Colleagues Admitted by Council

Colleagues elected by the council Sept. 30, are the following:

BUFFALO—

Mrs. C. May Commerford, Santa Barbara, Cal.

Stephen Palmer, Buffalo.

Mary R. Baka, Buffalo.

Olive J. Hoffmeyer, Buffalo.

DISTRICT OF COLUMBIA—

Susannah B. Blandy, Rockville, Md.

FORT WORTH—

Mrs. Virginia Jackson Wright, Fort Worth, Tex.

GEORGIA—

J. Gordon Moore, Atlanta.

HEADQUARTERS—

Achille Pierre Bragers, Weehawken, N. J.

Alan Van Dyck Bucher, Peekskill, N. Y.

Henry Humphrey, Elmhurst, L. I.

Charles T. Ives, Albany.

Mrs. William G. Locke, Charleston, S. C.

Roy Perry, Kilgore, Tex.

Frank B. Rickard, Middleburg, N. Y.

A. W. Shaw, New York.

ILLINOIS—

Marvin O. Alden, Rockford, Ill.

Hellen G. Morton, Chicago.

Charles Baker, Evanston.

Ella Cecile Smith, Chicago.

Betty Stropes, Chicago.

INDIANA—

Mrs. W. E. Duthie, Indianapolis.

KANSAS—

Constance Clokey, Winfield.

NORTHERN CALIFORNIA—

Richard Bailey, Berkeley.

June Brown, Newark.

Margaret Sherman Lea, Berkeley, Cal.

Alfred Myatt, Berkeley.

Mrs. Ruth Pownell, San Francisco.

Gordon H. Whitehead, Berkeley.

Vivienne Westling, San Francisco.

NORTHERN OHIO—

Gordon Brooks, Niles.

Mrs. Milton H. Ferry, Youngstown.

Dale Richard, Toledo.

NORTH TEXAS BRANCH (TEXAS)—

Mrs. Vergil E. Tims, Vernon.

OKLAHOMA—

Phillip Morgan, Sapulpa.

Ferne Stine, Chickasha.

OKLAHOMA CITY—

Mrs. J. H. Boud, Ada.

PASADENA BRANCH (SOUTHERN CALIFORNIA)—

Evelyn Townsend Ellison, Pasadena.

Helen Root Wolf, Pasadena.

PENNSYLVANIA—

Elizabeth Bonsall, Yeadon.

William Buchanan, Jr., Bethlehem Pike.

Paul E. Duffield, Philadelphia.

PETERSBURG BRANCH (VIRGINIA)—

Lucy Shackelford, Richmond.

SAN DIEGO—

Phyllis M. Barker, San Diego.

SOUTHERN CALIFORNIA—

Clement Warren Barker, Santa Monica.

Mrs. Hazel Gibson Leeper, Santa Monica.

Mildred V. Rice, Glendale.

SOUTHERN OHIO—

Harold S. Frederic, Cincinnati.

John W. Hausermann, Jr., New Richmond.

TALLAHASSEE BRANCH (FLORIDA)—

Professor W. R. Cowles, Tallahassee.

Mrs. B. A. Meginnis, Tallahassee.

TENNESSEE—

Mrs. Neil Ashton, Memphis.

VIRGINIA—

Charles Park, Abingdon.

WESTERN PENNSYLVANIA—

Mrs. Ruth McGowan Craig, Pittsburgh.

Walter Genge, Pittsburgh.

Charles G. McVay, Johnstown, Pa.

Janet Spough, Pittsburgh.

WESTERN WASHINGTON—

Esther J. Parker, Seattle.

WISCONSIN—

Robert K. Coe, Jr., Milwaukee.

YORK—

Henry A. Bates, York.

Henry K. Beard, Hellam, Pa.

Freda M. Brubaker, York.

Evelyn C. Schaele, York.

Mary E. Schultz, Wrightsville.

Ruth Melhorn, Hanover, Pa.

Mrs. E. W. Wareheim, York.

Thelma R. Bailey, Wrightsville.

Colleagues elected Oct. 21 are:

BUFFALO—

Mrs. Jacob P. Rudolph, Buffalo.

CENTRAL MISSOURI—

Frances E. Daniel, Fayette.

Floella Patricia Farley, Nevada.

Mrs. R. C. Merrill, Joplin.

GEORGIA—

Mrs. L. F. Livingston, Atlanta.

Carroll Ramsey, Atlanta.

Frank D. Willingham, College Park.

Mrs. J. Clyde Withers, Atlanta.

HEADQUARTERS—

Lillian Brunett, Jackson Heights, N. Y.

LEHIGH VALLEY—

Mrs. Howard Kleckner, Easton, Pa.

Mrs. Norma A. Nehf, Allentown, Pa.

MISSOURI—

Howard Kelsey, St. Louis.

Irving F. Lauf, Jr., St. Louis.

Martin H. Stellhorn, St. Louis.

Alice von Doeren, St. Louis.

Henry H. Walser, St. Louis.

NEBRASKA—

Mrs. Edith M. Cook, Omaha.

Marie Uhlig Edwards, Omaha.

Stanley Letovsky, Omaha.

Irene T. McCandless, Omaha.

Mrs. Gunnar J. Mahlin, Blair.

NEW ENGLAND—

Cornelius DuBois, Dorchester, Mass.

NORTHERN OHIO—

Charles LeMaistre, Cleveland.

Maurice Douglas Pedersen, Toledo.

PASADENA BRANCH (SOUTHERN CALIFORNIA)—

Mrs. G. P. Duffield, Pasadena.

Paul R. Goodman, Pasadena.

PENNSYLVANIA—

Frank V. Burton, Philadelphia.

Roland A. Kerns, Philadelphia.

Hazel Stewart, Elkins Park.

SOUTHERN OHIO—

Mildred Shadley, Cincinnati.

WESTERN PENNSYLVANIA—

William E. Bretz, Pittsburgh.

Marie E. Hickey, McKees Rocks.

Estelle E. Smith, Pittsburgh.

Marion W. Soudy, Wilkinsburg.

Howard L. Ralston, Washington.

WESTERN WASHINGTON—

Talmage Fletcher Elwell, Seattle.

YOUNGSTOWN BRANCH (NORTHERN OHIO)—

Emma Pauline Cook, Youngstown.

Mrs. Celia W. Tower, Alliance.

INDIANA—

Grace M. Black, Indianapolis.

Mrs. Roy L. Burtch, Indianapolis.

Alice M. Knollenberg, Indianapolis.

Edith Voisinet, Union City.

OKLAHOMA—

Fannibelle W. Perrill, Pawhuska.

SOUTHERN CALIFORNIA—

Charlotte Louise Woodbridge, Pasadena.

Worcester Chapter.

Oct. 14 marked the opening of the new season for Worcester Chapter.

The program committee, composed of Walter W. Farmer, Walter Howe, Mrs. Walter C. Stevens and Hugh Giles, had arranged a demonstration-recital on the new Hammond electronic organ which is on display at the store of M. Steinert & Sons, Owen J. Murphy, resident manager of the store, was host to the Guild. A group of Bach chorale preludes and the A minor Chorale of Cesar Franck were played by Neil Farrow and after the program the members and their guests had an opportunity to examine this interesting new instrument. That the organists might have the effect of the organ with the human voice, a group of soprano solos was sung by Virginia Whitney.

Announcement was made of the meetings to be held during the winter. On Nov. 7 Charlotte Lockwood will be presented in a recital in Old South Church; Dec. 9 there will be an evening service at All Saints' Episcopal Church; Jan. 13 a program of American and English music at the First Baptist Church with Walter W. Farmer as lecturer; March 9 a lecture-recital of German music by Arvid Anderson; in April a musical journey to Boston; May 11 a lecture-recital by Alfred W. G. Peterson on French music at the Central Congregational Church; June 8 the annual meeting and dinner at the Worcester Country Club.

At a business meeting reports of the convention in June were given by the official delegates—Dean Hugh Giles and Bertis H. Adams.

ETHEL S. PHELPS,
Corresponding Secretary.

Illinois Chapter.

The Illinois Chapter held its first meeting of the season on the evening of Oct. 14. A dinner at the Vassar Tearoom on North Michigan avenue was followed by a visit to the new Chicago studio of the Hammond Clock Company, where the Hammond electronic organ was heard and examined by nearly seventy visitors who flocked into the rooms on the thirtieth floor of the tower of the Furniture Mart. The evening was one of pronounced interest, as the majority of the Guild

members had never heard one of these instruments.

The demonstration was by Porter Heaps of the Hammond staff. Mr. Heaps, already noted as a recitalist and latterly as a composer, displayed another of his unusual talents in the role of a persuasive salesman. His lucid explanations of the electronic organ were supplemented by the performance of several numbers, outstanding among which were the Karg-Elert "Harmonies du Soir" and the Rimsky-Korsakoff "Flight of the Bumblebee." As the eloquent advocate of a new musical instrument he became prophetic in visualizing a day in which everybody would be studying or playing organ music, with 50,000 installations in 50,000 American homes. The tone quality of the instrument received a demonstration which could not but arouse the interest of all present.

Maine Chapter Recital Series.

The first regular meeting of the season for the Maine Chapter was held at the Brinkler studio Oct. 3. Mr. Brinkler and Miss Coffin reported the national convention. Plans were made for a series of concerts on the Kotschmar memorial organ this winter, to be given by the same members who played last summer. The summer course was received very favorably by everyone and especially by the tourists. The idea of having several organists give the recitals was favorably considered.

Twenty-one recitals were given by the following Portland members of the A. G. O.: Alfred R. Brinkler, John E. Fay, Howard W. Clark and Fred Lincoln Hill. Seven recitals were given by these A. G. O. guest organists: Luis Harold Sanford, Mrs. Kate Elizabeth Fox, Donald W. Alton, Miss Louise Titcomb, Homer Humphrey, George Faxon and Marshall Bidwell, who played on the twenty-third anniversary of the dedication of the organ.

VELMA WILLIS MILLAY, Secretary.

Michigan Chapter as Guests.

A meeting of the Michigan Chapter was held at Trinity Lutheran Church in Detroit Oct. 15. Our genial host was the Rev. J. T. Otte. Dinner was served by the ladies of the church, and what a fine dinner it was! Next in order was a short business meeting; we were favored with a few words of welcome by Mr. Otte. We then went into the church to hear a short carillon and organ recital played by Ernest Kossow. The Rev. Mr. Otte conducted a vesper service to show us the Lutheran order of service; he also preached a short sermon. The music for the service was provided by Paul Westerkamp, organist of Trinity Church, and the members of the Detroit Lutheran Teachers' Chorus, who sang the liturgy. Following this, Mr. Otte conducted the visitors on a tour through the church, showing the wood carving and other symbolism (numbering more than 300 figures).

ERNST KOSSOW, Secretary.

Oklahoma Chapter.

The Oklahoma Chapter held its first meeting of the season in Tulsa the night of Oct. 14 and a large representation of members was brought together by a dinner at Mrs. Allie B. Kropp's dining-rooms, with the new dean, Mrs. Marie M. Hine, A. A. G. O., presiding. Business was transacted during the dinner hour. Committee chairmen appointed by the dean are: Reed Jerome Weaver, chairman of study classes. Attention was called to the fact that two members of the chapter have passed the A. A. G. O. examinations—Mrs. Marie M. Hine and Carl E. Amt. This announcement was greeted with enthusiastic applause.

Following the dinner Dean Hine presented the speakers of the evening. Mrs. Frances George of Bartlesville, sub-dean of the chapter, gave a report of the tri-state convention held at Lawrence, Kan., last April. The second speaker was Carl Amt, A. A. G. O., head of the organ department of Oklahoma A. and M. College, Stillwater. Mr. Amt was the delegate and repre-

GUILD COMMITTEES NAMED

ADVISORY COMMITTEE (Past Wardens)—Samuel A. Baldwin, Frank Wright, Clifford Demarest, Gottfried H. Federlein, Walter C. Gale, Dr. Walter H. Hall, Sumner Salter, Frank L. Sealy and R. Huntington Woodman.

CHAPTER COMMITTEE—Chairman, Charles Henry Doersam, Palisade, N. J.; Miss Lillian Carpenter, Dr. Becket Gibbs, Reginald L. McAll, Dr. Harold V. Milligan and Walter N. Waters.

COMMITTEE ON CODE OF ETHICS—Chairman, Samuel A. Baldwin, 611 West 137th street, New York; Oscar Franklin Comstock and Miss Jane Whittemore.

EXAMINATION COMMITTEE—Chairman, Dr. Charles Helmroth, 425 Riverside drive, New York; Dr. Mark Andrews, Seth Bingham, Norman Coke-Jephcott, S. Lewis Elmer, Philip James, Dr. Channing Lefebvre, Dr. T. Tertius Noble, Hugh Ross, Dr. Frederick Schlieder, Frank E. Ward, Dr. David McK. Williams, R. Huntington Woodman, Dr. Carl McKinley, Edward Shippin Barnes, Dr. Harvey B. Gaul, Rosseter G. Cole, Leo Sowerby, Charles S. Skilton, Joseph W. Clokey, Douglas Moore and David Stanley Smith.

EXECUTIVE COMMITTEE—Chairman, Ralph A. Harris, 157 St. Paul's place, Brooklyn; Henry H. Duncklee, S. Lewis Elmer, Harold W. Friedell, G. Darlington Richards, Frank L. Sealy and Frank Wright.

FINANCE COMMITTEE—Chairman, Harold W. Friedell, 51 Glenwood avenue, Jersey City, N. J.; Oscar Franklin Comstock and Hugh McAmis.

LEGISLATIVE COMMITTEE—Chairman, Frank L. Sealy, 7 Walworth avenue, Scarsdale, N. Y.; Samuel A. Baldwin and Frank Wright.

PUBLIC MEETINGS COMMITTEE—Chairman, Morris W. Watkins, 210 Columbia Heights, Brooklyn, N. Y.; co-chairman, Miss Mary Arabella Coale; co-chairman, Miss Grace Leeds Darnell; Samuel A. Baldwin, Dr. William C. Carl, Miss Lillian Carpenter, Miss Marion J. Clayton, Norman Coke-Jephcott, S. Lewis Elmer, Mrs. Kate Elizabeth Fox, Miss Alice V. Gordon-Smith, Miss Helen Hendricks, James Philip Johnston, George Mead, Jr., Dr. Harold V. Milligan, Hugh Ross, Walter N. Waters, Miss Jane Whittemore, Dr. David McK. Williams and Seth Bingham.

COMMITTEE ON SUBSCRIBERS—Chairman, Miss Jane Whittemore, 1259 Waverly place, Elizabeth, N. J.; J. T. Garmey, Hugh McAmis and Walter Peck Stanley.

representative of the chapter at the national convention last June in New York. Of this great convention he gave a report complete in details, and so intense was his enthusiasm over all he had heard and seen that he held the undivided attention of the members.

Mr. Jerome, chairman of recitals, announced three programs for the season. A noted visiting organist is to be engaged in midwinter, the name of the artist to be announced later. In Lent a recital by local chapter members is planned and a Guild service will be held at Trinity Episcopal Church. It was voted to hold meetings the second Monday night of each month.

JOHN KNOWLES WEAVER.

Vermont-New Hampshire Chapter.

The October meeting of the Vermont-New Hampshire Chapter was held at the First Congregational Church in Burlington, Vt., Sunday evening, Oct. 6. At this time a new Hammond electronic organ was dedicated and a recital was played by John Hammond of New York City. Choral numbers were accompanied by Harlie E. Wilson, the church organist. The program was under the direction of Glanville Davies, minister of music at First Church. There was an audience of over 1,300 people that filled the auditorium, gallery, halls and vestry-rooms of the church. Both the junior and adult choirs were present and each sang an anthem. Four of the juniors sang a difficult two-part song in excellent style.

Following the recital refreshments were served in the parish-house for the choirs and visiting organists. Miss Gladys Gale, dean of the chapter, presided over a short business meeting at which plans were outlined for the winter.

HARLIE E. WILSON, Secretary.

[Continued on next page.]

News of the American Guild of Organists

[Continued from preceding page]

NOTICE TO MEMBERS

We have a quantity of programs left from the convention, which it seems just too bad to throw out, for doubtless, scattered over the country, are many people who would like to have them as souvenirs.

For the price of 10 cents, to cover postage, we will be pleased to send one; just send 10 cents in stamps to the office, 217 Broadway, New York. Room 210.

RALPH A. HARRIS, General Secretary.

District of Columbia.

At its meeting Oct. 7, the first of the new season, the District of Columbia Chapter honored three of its members who successfully passed the examination for the associate certificate last spring. The members so honored were each presented with a copy of the complete orchestral scores of all of Beethoven's symphonies, a gift of the chapter. The successful candidates are: Mrs. Macon R. McArtor, secretary of the chapter; Mrs. Kathryn Hill Rawls, organist of the Western Presbyterian Church, and C. Richard Ginder, a student at the Sulpician Seminary. The appropriateness of the gifts presented is better understood when it is made known that orchestration is one of the subjects of the fellowship examination (F. A. G. O.), to which associates alone are eligible.

A large representation of the chapter was on hand to inaugurate the season, there being several visitors present as well. Miss Mary Minge Wilkins, A. G. O., re-elected dean, presided. Highlights of the evening were the reports of the New York general convention of the A. G. O., ably presented by Percy T. Burness, organist and choirmaster of the Church of the Ascension, and an interesting account of the European trip of Leland Sprinkle. Outstanding, however, was the presentation of Robert Barrow, young but capable organist and choirmaster, recently appointed to Washington Cathedral. His comparisons between English and American organists, and musicians in general, with the realization of the vast advantages to be had along musical lines on this side of the Atlantic, were both surprising and satisfying.

It is planned that the meeting of Monday, Nov. 4, shall be in the nature of a supper meeting.

ROLA G. G. ONYUN,
Chairman, Committee on Publicity.

Hartford Chapter Meeting.

The Hartford Chapter held its fall meeting on the evening of Oct. 21 at First Church of Christ, Scientist, in Hartford. An exposition on the mechanics of the Hammond electronic organ was given by Walter Dawley, organist of the church. Following his talk a most interesting program was played on the new instrument by three members of the chapter—Myron Casner, assistant organist of Wesleyan University; Reginald DeVaux, organist of St. Augustine's Church, and Clarence Watters, organist of Trinity College. Mr. Casner's selections included: Scherzo in E major, Gigout; Scherzo, Percy Whitlock; First Trumpet Tune, Purcell. For his group Mr. DeVaux played: Concerto in B flat major, Handel; "Fantaisie Pathétique," DeVaux; "Giga," Germani. Mr. Watters presented: Prelude and Fugue in G major, Bach; Improvisation on a Given Theme, Watters; Pastorale, Ravel.

After the meeting refreshments were served in the Mark Twain diner.

HELEN B. STOCKHAM, Secretary.

Texas Chapter.

The October meeting of the Texas Chapter was held Wednesday morning, Oct. 16, at the parish-house of St. Matthew's Cathedral, with the dean, Carl Wiesemann, presiding. The new year-books were distributed by Miss Alice Knox Fergusson, chairman of that committee. The recital committee reported a series of recitals to be given throughout the year by Texas members. Oct. 29 at the First Presbyterian Church Mrs. James L. Price and Miss Dora Potet were the organ-

ists, assisted by Mrs. Clarence Penniman, soprano.

The annual Guild service was held at Christ Episcopal Church Oct. 9. Those participating were the oratorio society and choir of Christ Church, with Alice Knox Fergusson, organist and director. The dean, Carl Wiesemann, gave a group of organ numbers and the Rev. Bertram Smith, rector of Christ Church, was the speaker of the evening.

Tickets were distributed for the Arthur Poister recital to be given at McFarlin Auditorium Dec. 3. After the business session Elmer Scott, secretary of the Civic Federation, gave a splendid talk on "Music in Everyday Life," after which luncheon was served to about twenty members.

KATHERINE HAMMONS.

Fort Worth Chapter.

The Fort Worth Chapter will present three world-famous organists in subscription concerts this fall. Pietro Yon, of St. Patrick's Cathedral in New York City, will appear Monday, Nov. 11, at the First Methodist Church. Virgil Fox, young American organist, will play in January, and E. Power Biggs will play in February. The concert committee includes W. J. Marsh, William Barclay, W. Glen Darst, Mrs. George Orum and Miss Helen Ewing.

The Guild held a service Oct. 18 at St. Andrew's Episcopal Church. The Rev. Halsey Werlein read the declaration of the religious principles and gave a short address on "The Struggle for the Infinite." W. Glen Darst played the prelude, "Vision," Rheinberger. Miss Marie Lydon played Andante Cantabile in A flat, Renaud, and Mrs. Nathalie Henderson played the first movement from the Fourth Sonata of Guilman. St. Andrew's choir, under the direction of Mr. Darst, sang "O How Amiable," Maumder.

HELEN EWING.

Georgia Chapter.

The Georgia Chapter held a delightful meeting Monday evening, Oct. 21. Dean Ethel Beyer introduced four new members. Following the business session a varied and interesting musical program was presented. Miss Eda Bartholomew and C. W. Dieckmann, F. A. G. O., played the allegro and scherzo movements from the Reinhold Suite, Op. 7. Haskel Boyter, baritone, sang a group of selections, accompanied by Mrs. Boyter. Earl Chester Smith presented his pupil, George Waters, in three piano numbers.

Mr. Dieckmann's class for study for the A. G. O. examinations has enrolled a number of Guild members and meets twice a month.

Mrs. Bonita Crowe presented Claude L. Murphree in a recital at her home Oct. 28.

GEORGE LEE HAMRICK.

Central New Jersey.

The fall get-together meeting of the Central New Jersey Chapter was held Oct. 7 at the home of Mrs. Helen Cook in Yardley, Pa. A short business meeting was followed by a social, games and refreshments. Twenty-two persons attended this affair.

JEAN E. SCHLICHLING,
Secretary.

San Diego Chapter Elects Dean.

Because of the tragic death last summer of its recently elected dean, Mrs. Elsie G. Harper, the first business of the chapter at its opening fall meeting Oct. 7 was to fill a vacancy. The sub-dean, Madeline Andre Biederman, was acclaimed dean, and Charles Shatto was elected sub-dean. Mr. Shatto, who is well known in this city as a pianist and composer and as organist of the Park Place Methodist Church, will assume also the duties of program chairman.

Mrs. Biederman, a graduate of the American Conservatory in Chicago, received the Guild in the social rooms of the beautiful Grace Lutheran Church of which she is organist and choir director. After the meeting the Guild was privileged to be shown through the church by its minister, the Rev. Clarence Damschroeder, who gave an il-

luminating talk on the meaning of the various symbolic forms in the architecture and decoration of the church. The evening was concluded with refreshments and a social hour.

CONSTANCE VIRTUE,
Corresponding Secretary.

Report of Central Ohio Chapter.

The season's initial meeting of the Central Ohio Chapter was held Oct. 7 at the home of Mrs. N. D. Beatly in Columbus. A brisk business meeting and discussion of activities for the year gave those present an insight into the condition of the chapter and an inkling of what good times, both pleasurable and instructive, to expect in the months to come. Many members are eager for the Guild to bring to Columbus some of the outstanding recitalists available, and a committee was appointed to investigate the possibilities and to handle such arrangements as would be necessary.

The branch chapter plan to benefit certain surrounding districts has been developing and is soon expected to burst into full bloom with the establishment of the first sub-chapter at Marion, Ohio. Others, it is hoped, will follow.

Following the business session, Rexford Keller of Ohio Wesleyan University, A. W. Brandt and Miss Margaret Evans gave interesting impressions of the national convention. The evening of fellowship came to a close after the serving of refreshments by the social committee of the evening.

G. RUSSELL WING, Librarian.

Northern Ohio Chapter.

The Northern Ohio Chapter held its first meeting of the 1935-36 season at the Votteler-Holtkamp-Sparling factory in Cleveland Sept. 30. Members were given a practical demonstration of the new Holtkamp "Portativ," a portable organ, requiring no more space than an upright piano, yet possessing genuine organ tone. It is a compact, beautifully designed little instrument, having three straight stops—a three-rank mixture (enclosed), a 4-ft. principal and an 8-ft. bourdon. Played from one four-octave manual, it can be handled, after reasonable practice, by any performer of a keyboard instrument.

Melvin Smith of Western Reserve University first gave us a very favorable impression of its qualities as a solo instrument, playing two numbers by pre-Bach composers, Walther and Frescobaldi, and one by the comparatively modern Chausson. Paul Allen Beymer then demonstrated its practicability in accompanying boys' voices, presenting a group of boys from his summer choir school at Put-in-Bay in three numbers, one plainsong and two anthems by Percy Buck and William Boyce. The organ formed an ideal background for the choir, blending, yet distinctly present at all times. The boys, by the way, did exquisite work. Alvin Etlar, oboist, with Myron Schaeffer as his accompanist, next showed us that the "Portativ" can be used suc-

cessfully with woodwind, obtaining really brilliant effects in a Bach chorale prelude and Handel's Sonata in G minor for oboe and clavier. To close this informal evening of music making, the Walden Quartet, composed of Homer Schmitt, first violin; Bernard Goodman, second violin; Leroy Collins, viola, and Robert Swenson, cello, with Miss Jeannette Leisk as assisting violinist and Melville Smith as organist, presented Corelli's "Concerto Grosso" under the direction of Karl Grossman.

FLORENCE WHITE, F. A. G. O.

Western Washington Chapter.

A special meeting of the Western Washington Chapter was called to order by Dean Helen McNicoll at noon Sept. 25 in Seattle to honor Duncan McKenzie, who was passing through the city. Mr. McKenzie, who attracted many other musicians as well as the organists, spoke informally on the church music of some present-day American and English composers.

The first monthly meeting of the local chapter for the fall season was held Oct. 9. Following the usual order of business the dean introduced our speaker for the luncheon, Harold Heeremans, who gave a report of his recent trip East and of the Guild convention in New York City. Mr. Heeremans represented our chapter as a playing delegate at this convention.

WALLACE SEELY, Secretary.

RECORD OF KOCH RECITALS

Thirty-eight Performances at Carnegie Hall, Pittsburgh.

The season 1934-1935 at Carnegie Hall, Pittsburgh, was the forty-sixth in the history of free organ recitals under the auspices of the municipality, according to the bound volume of programs just issued. For Dr. Caspar P. Koch, municipal organist, it was the thirty-second season.

From Oct. 7, 1934, to June 30, 1935, thirty-eight recitals were given, embracing numbers 1,841 to 1,878 of the entire series. Dr. Koch played 231 compositions by 113 composers. Of these works 102 were original organ compositions and 129 were transcriptions. Thirty-eight guest soloists and six musical organizations, such as trios, quartets and choruses, participated. The soloists performed 163 compositions by 113 composers.

Indiana Chapter.

The Indiana Chapter called its members together Monday evening, Sept. 16, for an informal business meeting, followed by a social hour, at Butler University. Reports from the delegate to the June convention in New York were interesting and comprehensive. As much as was possible Miss Mary Elizabeth Johnson brought to those who were unable to attend the general convention the atmosphere and enthusiasm in New York and increased the desire of all to attend next year's gathering in Pittsburgh.

HELEN SHEPARD, Secretary.

GRAY - NOVELLO

A NEW Christmas CHORUS by MARK ANDREWS

"From Heaven High"

Rhapsody on a Christmas Chorale

Based on the well-known chorale from Bach's "Christmas Oratorio," this chorus stands out prominently on our 1935 Christmas list. A brilliant three-stave organ accompaniment has been added by the composer.

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"Away in a Manger" (S.S. or S.A.) T. F. H. Candlyn 12c
"Christmas Eve" (S.S.) C. Lefebvre 12c
"Come, Marie Elizabeth" (Unison or S.A.) Arr. C. Dickinson 10c
"Christmas Candle" (Unison) R. Bitgood 12c
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Approval selections of these and other new organ and choral works gladly sent on request.

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GRAY - NOVELLO

ORGAN COURSES IN ARIZONA.

Henry N. Switten, French Organist, to Take Charge at University.

Introduction of seven organ courses at the University of Arizona in Tucson is the latest addition to the music department of that growing university. Henry N. Switten, whose activity as an organist dates to his eighth birthday in France, has been appointed instructor by the board of regents. Mr. Switten has the degree of doctor of music, which was conferred upon him by the minister of public instruction of France. He began his studies when less than 4 under the instruction of his father, who was, and still is, organist and director of the choir at the Cathedral at Bar-le-Duc, near Paris. At Bar-le-Duc Dr. Switten not only laid the foundations of his musical education, but learned the horrors of war. Many times as he played the organ someone would rush in from the street, shake him by the shoulder and tell him of a German air raid. He has played services while in the French uniform, sore and weary from trench service and home for a short leave. Bar-le-Duc Cathedral served many times as hospital as well as sanctuary, with its aisles filled with dead or wounded.

During his organ student days, Mr. Switten not only worked with his father, but studied under the late Eugene Gigout. He has been a resident of Tucson five years.

Dedicate Chimes at Altoona, Pa.

The First Methodist Church of Altoona, Pa., dedicated a set of Deagan chimes Oct. 6. The chimes were presented by two members of the congregation, William F. Kiesel, Jr., and Charles L. Salyards, in honor of Mrs. Kiesel and Mrs. Salyards. The chimes, a twenty-five note set, were installed by the Cannarsa Organ Company of Pittsburgh and fitted with a new type of action developed by Mr. Cannarsa. This service also marked the first appearance of the vesper choir, an organization of thirty-six voices made up of the regular chorus of the church, with additional voices from other choirs in the city. This organization will be heard the first Sunday afternoon of every month in a special musical vesper service. Miss Harriet Hoenstine, assistant organist, was the accompanist. Harold H. Barker, director of music in the church, played the following organ numbers: Chorale Prelude, "I Love Thee, Lord Most High," Kreckel; "Angelus," Massenet-Goodrich, and "Postludium Circulaire," Harvey B. Gaul.

Wheelwright Plays for Lectures.

D. Sterling Wheelwright began a new series of organ recitals for Northwestern University with the opening in October of the university college lectures at Thorne Hall, Chicago. A thirty-minute program on the noted Kimball instrument is offered as a prelude to the appearances of such speakers as Channing Pollock, Sir Norman Angell and Will Durant. Twelve events are offered through the year, and Mr. Wheelwright plays also for the student convocations on the downtown campus.

HENRY N. SWITTEN



Selections descriptive of nature were offered in the recital Oct. 22, when Admiral Richard E. Byrd told the story of his second Antarctic expedition. Mr. Wheelwright is organist and director at St. Paul's English Lutheran Church, Evanston, and teaches music in the Chicago high schools. He has been an executive in numerous educational and musical organizations in the Chicago area.

Big Year for Westminster School.

Westminster Choir School at Princeton, N. J., opened its tenth year Oct. 1 with 150 students, the largest enrollment in the history of the school. Dr. John Finley Williamson, president, spoke at formal opening exercises in the school chapel. Additions to the faculty include Paul Boepple, former director of the Dalcroze School of Music in New York, as an instructor in choral and orchestral conducting, and Mrs. Edna Tompkins Weinrich, a graduate of Bucknell University, as an instructor in the psychology department. The appointment of Arthur P. Fitt of Northfield, Mass., as executive secretary of the school was announced by Dr. Williamson.

Vocal Classes for Organists.

Amy Ellerman began the first of a series of classes in vocal culture for organists and choirmasters at the Guilford Organ School in New York Oct. 16. In addition to the regular members of the school, many organists have enrolled for this course. Carlos Newman, a graduate of the school, recently received word that he had successfully completed the associate examinations of Trinity College, London, for the degree A. T. C. L.

Franck Programs by Saxton.

Three programs of the organ compositions of Cesar Franck are being played at Skidmore College, Saratoga Springs, N. Y., by Stanley E. Saxton. The first took place Oct. 21 and the remaining ones are to be played Nov. 4 and 18 at 5:15 p. m.

Tower to New Grand Rapids Church.

Dr. L. T. Robinson, pastor of Trinity Community Methodist Episcopal Church, at Grand Rapids, Mich., announces the appointment of Harold Tower as organist and choirmaster. Mr. Tower is to expand the musical program of the church, with a boy choir, a mixed choir and a girls' chorus. Trinity is a large and growing church in a residence district of Grand Rapids and is planning for a future that contains much promise, since it has a greatly improved financial condition and has a church school of 500 and a large group of young people. Mr. Tower will continue as director of the Excelsior Chorus and all his other activities.

James Philip Johnston, F.A.G.O.

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Church of the Holy Innocents
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THE DIAPASON

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the issue for the following month.

CHICAGO, NOVEMBER 1, 1935.

FAITHFUL SERVANTS

Whatever other uncertainties may
cloud the organist's life with doubts
and fears, a large per cent of our best
men can display records which prove
that stability is one of the attributes
of the profession. Incidentally we have
a right to consider people in our pro-
fession as good life insurance risks.

THE DIAPASON takes delight in re-
cording for the information of its
readers the anniversaries of those who
have served long and acceptably. We
all have reason to be proud of such
items. Just as the proof of the pudding
is in the eating and the value of the
suit in the wear, so it is excellent evi-
dence of a man's worth if he can hold
his place for a long term and then
receive the praises of those he has
served.

This issue seems to report more than
the usual number of these anniversaries.
In New York that genial and be-
loved young veteran, Henry H. Dunck-
lee, heads the list, with the completion
of sixty years of labor at the console,
thirty-five of them in one New York
church! In the same city Harold V.
Milligan has rounded out a score of
years in the Riverside Church, supple-
menting and supporting so ably the
preaching in this famous house of wor-
ship of its pastor, Dr. Harry Emerson
Fosdick, and receiving very cordial
tributes from Dr. Fosdick and from the
entire congregation, as well as from his
fellow organists. In Minneapolis Stan-
ley R. Avery is the recipient of the
most sincere expressions of apprecia-
tion as he finishes a quarter-century at
his important church.

To these, and to Henry Overlay of
Kalamazoo, Mich., whose choir cele-
brates his golden jubilee, and to any
others we may have overlooked let us
voice hearty congratulations, to be
added to those they have received from
congregations which have been able
over long stretches of time to evaluate
them as men and church musicians.

PITTSBURGH, ORGAN CENTER

Pittsburgh may still have a little
of the traditional soot, but there is no
moss gathering on its surface. Nearly
eight months intervene before the next
convention of the American Guild of
Organists is to be entertained in that
city, but the organists of that center of
steel and music, of industry and art,
have elaborate preparations already
under way which assure a glorious
week to those of us who can go next
June. Under the capable and ener-
getic leadership of Herbert C. Peabody,
chairman of a board of managers of the
Western Pennsylvania Chapter to
which convention arrangements have
been entrusted, the enthusiastic aid
of the civic organizations and of the most
prominent men of Pittsburgh has been
enlisted. What has been accomplished
half a year before the convention is an
indication that there will be waiting a
feast too substantial to miss at any
cost.

Mr. Peabody is preparing some at-
tractive literature to be sent to Guild
chapters and the first of his appeals is
about to be mailed. He promises a
week not only of social and recrea-

tional value, but of "schooling," with
a program appealing to the mind as
much as to the ear. As he points out,
the city "abounds with representative
churches and organs." For at least
thirty-five years two series of organ
recitals—three recitals each week of
the season—have been provided for
public enjoyment and cultivation—one
series by the municipality, the other by
Carnegie Institute. This has aided
tremendously in turning musical youth
toward the organ and in developing an
organ-minded public.

Recently completed is the magnifi-
cent East Liberty Presbyterian Church
—the "Mellon Cathedral." Under con-
struction is the exquisite Heinz Chapel
on the campus of the University of
Pittsburgh. The Carnegie Institute organ
has recently been enlarged to 130 stops.
Carnegie Institute, by unanimous vote
of the trustees, has granted the Guild
convention the gratis use of its music
hall and appointments. In the same
huge building are the art galleries,
where international exhibits are held,
and a remarkable museum.

Our Pittsburgh friends are, of course,
too modest to speak of themselves, but
we have no hesitancy about doing it
for them. If any American city has
more excellent organists per thousand
of population we would like to have it
raise its hand. Andrew Carnegie, the
great steelmaster, was perhaps the
greatest admirer of organ music among
all our immensely rich men, and not
only provided the wherewithal for the
fine recitals the city enjoys, but gave
organs to churches throughout the na-
tion with the same lavish hand that he
gave libraries over a period of years.
The generation that began with such
men as Lemare and Archer, who were
brought to Pittsburgh in the early days,
has been followed by a company of no
less renown too numerous to mention.
In organs, in art galleries, in magnifi-
cent edifices and in the cultivation of
all the refinements Pittsburgh is not an
inch behind its achievements in indus-
try, and its "57 varieties" are not con-
fined to its world-famous pickle fac-
tory. It even possesses the greatest of
humorists in the organ world, although
again we do not use names, for lack of
space.

If you are a married organist let us
suggest right now that there would be
no better Christmas present for your
wife than a pledge to take her to Pitts-
burgh next June.

THE PATIENT ORGAN PIPE

Any organist moved to self-pity
when he considers his grievances might
well turn to his patient servant, the
organ pipe, and ponder for a moment
the inconsiderate treatment accorded to
it. Organists may not always be ap-
preciated, but how about the faithful ob-
jects of metal and wood up in the
organ that stand ever at attention ready
to respond to the slightest touch of the
performer at the console, and, if they
murmur at all as to their lot, do it in
a manner that becomes the sources of
sweet sounds?

Ever since Ctesibius, the efficient and
obliging tonsorial artist, some 2,200
years ago invented the organ pipe, all
the myriads of them that have been
made, as varied in character as human
beings, have resounded to the glory of
their makers and their masters, and
have established a tradition of what
thousands consider the most beautiful
instrumental music the earth has
known. Alone and in concert they
have co-operated to create the king of
instruments. Without them there
would be no organ and no organists.

And what is their reward? For some
twenty-two centuries they performed
their work with increasing distinction
and in increasing numbers. Then arose
a school of thought which originated
probably in the mind of an efficiency
expert. He decided that the pipe
which awaited its turn to speak, in one
appointed place, was not performing
sufficient labor. There being no union
of organ pipes and no NRA code, the
new genius set about to impose on
each pipe the duty not only of speaking
in its turn, but doing double and even
quintuple labor, by speaking an octave
below and one or two or three octaves
above its place.

Now comes along another group of
inventors who believe that organ pipes
can be eliminated altogether—that their
labors can be performed by other

means. As a reward for its long ser-
vice the pipe is to be dismissed, without
a pension.

There are still very many who be-
lieve that the age of mechanics, while
it has done much, has its limitations.
Mother love, the beauty of the flowers,
the clear air of the autumn woods,
they are convinced, cannot be imi-
tated and never will have substi-
tutes. Has any modern steam-heating
plant the ability to yield the pleasure
of burning wood in an open fireplace?
Have you ridden in any air-conditioned
car whose atmosphere approaches that
of the great outdoors? God made cer-
tain things that can't be displaced with
robots, despite all of man's ingenuity.
If one is a real lover of good organ
music and studies musical history with
special reference to the influence and
the advance of the organ he will not
believe that anything can quite dupli-
cate the instrument any more than he will
believe that you can make an imitation
Bach who will have Bach's divine in-
spiration or a robot Farnam who will
play as did Lynnwood Farnam in the
flesh.

There have been and there will be
many things that will give us new
musical resources and that will ap-
proach the effects of the violin, the
organ and the voice. But we may rest
assured that nothing ever will make
these obsolete.

IGNORING THE ORGANIST.

Petersburg, Va., Oct. 12, 1935.—Editor
of THE DIAPASON: After examining
two papers, one of Richmond and the
other of our city, last evening, I dis-
covered in the accounts of the same
wedding service this difference: The
local paper mentioned the name of the
organist and her identity and listed her
full program of wedding music; the
Richmond paper gave no mention of
the organist at all.

Our local paper is the only one I
have ever known to mention, without
fail, the organist who plays the wed-
ding service, and usually, when impor-
tant, lists the numbers rendered. This
is given a prominent place in the story,
either in the first or second paragraph.
In other cities I find the society editors
either ignore the organist or his music
or both.

It seems to me that we organists
deserve mention in such news as much
as the minister who officiates. In truth,
the organist who plays a program for
his wedding service, as is customary
here, may better deserve mention than
the minister, for there is little respon-
sibility involved in reading from a
prayer book, whereas the organist's
program involves great responsibility.
The custom of mentioning the organ-
ist's music in our local paper is due to
the interest of the editor of the society
page, Miss Louise Aaron, who insti-
tuted this idea without suggestion from
the music fraternity.

This may be a small thing; but if all
papers would adopt such a policy it
would furnish one means of elevating
the church organist to a higher posi-
tion of appreciation and respect. I
should like to see such a custom spread
and for every newspaper to feel the
necessity of printing the organist's
name, at least, in every wedding story.

Respectfully yours,

D. PINCKNEY POWERS,
Regent, Petersburg Branch Chapter,
American Guild of Organists.

PERIL TO THE PLAGIARISTS!

According to a news dispatch from
Vienna a scheme has been invented
there for the detection of plagiarism
in composition. The device is in the
form of a musical dictionary in which
thousands of old tunes and musical
themes are so arranged that anybody
with even a slight knowledge of music
can find in a few minutes where, when
and by whom any allegedly new tune
was first composed. Since many mod-
ern "hits" are notoriously only the
bones of old masters made to jig to a
jazz rhythm, this new dictionary can
make life very uncomfortable to pres-
ent-day tune grinders by showing up
their plagiarisms.

The dictionary is based, according
to the published story, on the simple
fact that the seven tones of the scale
are named for the first seven letters
of the alphabet. Each theme is writ-
ten on a card, as a combination of the

That Distant Past
as It Is Recorded in
The Diapason Files

TWENTY-FIVE YEARS AGO, ACCORDING
to the issue of Nov. 1, 1910—

The completely modernized organ in
Carnegie Music Hall, Pittsburgh, was
ready for use. In addition to a new
key and stop action and an increase in
wind pressures, a number of stops were
added, among them a stentorphone in
the solo and new diapasons in the
great, on increased wind pressures.

The specification of the new four-
manual Austin organ installed in the
Lafayette Avenue Presbyterian Church,
Brooklyn, N. Y., was published.

In commemoration of the work of
Dudley Buck, organist of Trinity
Church, Brooklyn, who died Oct. 5,
1909, special services were held in the
First Presbyterian Church of Hartford,
Conn., his native city, Oct. 2. The
church was packed. E. H. Joyce, the
organist, had arranged a musical ser-
vice in which all the compositions were
by Buck.

Ernest Mitchell, "a young man of
20 years," was appointed organist and
choirmaster of Trinity Church, Bos-
ton. He had been a choir boy at Em-
manuel Church under Arthur S. Hyde.

THE DIAPASON completed its first
year with this issue and in commenting
on its first anniversary said: "THE
DIAPASON has not attained perfection,
but is trying, like a devout Methodist,
to 'go on to perfection.' That it will
be a long time getting there none will
admit more readily than its editor."

Francis Hemington, organist of the
Church of the Epiphany, Chicago, re-
ceived the degree of doctor of music
from the University of the State of
New York.

TEN YEARS AGO, ACCORDING TO THE
issue of Nov. 1, 1925—

The contract to build a four-manual
for the Scottish Rite Cathedral at
Guthrie, Okla., was awarded to the
W. W. Kimball Company.

Dr. Alfred Hollins, the Scottish blind
organist, on a visit to America, opened
the fifth season of recitals at the Wana-
maker Auditorium in New York City
Oct. 7.

Clarence Eddy gave a series of six-
teen recitals in as many days on the
new Barton four-manual in the Fair
Park Auditorium at Dallas, Tex.

The "Who's Who" page contained
biographical sketches of George A.
Burdett of Boston, John Winter
Thompson of Knox College, Galesburg,
Ill., and Marshall Bidwell, then of
Cedar Rapids, Iowa.

At the opening recital of his English
tour at Westminster Cathedral, Lon-
don, Oct. 8 Charles M. Courboin was
heard by 4,000 people.

letters of which it is made up. The
first few letters suffice for "initials."
Thus, the entry for "The Star-Spangled
Banner," is written in the key of C,
would read: *Gecege*.

Identification of tunes, many of them
unknown to the testers, has been tried
by humming them to the two inven-
tors of the system, and in every case
the original composition was traced
without difficulty. Thousands of tunes
and themes have already been listed,
and more are being constantly added.

The music dictionary is the work
of two brothers—Werner Rolleder, a
concert pianist, and Anton Rolleder, a
judge, both of Vienna.

The Vogue for Stealing Pipe Organs.

[From the Philadelphia Inquirer.]
A pipe organ, one would imagine,
would not be the easiest thing for a
thief to walk away with. Few objects,
other than an elephant or a suspension
bridge, would be more difficult to con-
ceal. Nevertheless, according to police,
a gang of thieves has sprung up spe-
cializing only in organ pipes. Smaller
valuables do not interest these pilferers,
but if you have a pipe organ in your
home, look out! This apparent vogue
for carting away big things may have
some startling consequences. We may
yet see second-story men taking mov-
ing vans with them to the scene of
their operations, and—spurning silver
and the family jewels—concentrate on
hauling out grand pianos and coal
furnaces.

The Free Lance

By HAMILTON C. MACDOUGALL,
Mus. D. (Brown University), A. G. O.,
A. R. C. O., Professor Emeritus,
Wellesley College

Ernest M. Skinner and I have been acquaintances for, I would say, more than forty years, and friends for a large part of that time. Disagreements occasionally came to the front; one was rather serious, but Skinner is the sort of man who, convicted of an error, acknowledges it so handsomely that you are quite disarmed. I imagine that his sense of humor is so strong that he rather enjoys having his faults painted in vivid colors. At any rate, that's the way he appears to me. If you haven't the sense of humor pray heaven to give it to you.

And at the risk of this appearing to be a eulogy of E. M. S.—no great harm if it is, is there?—I want to stress this, namely, that he was born with a pen in his hand. I have known this only since I read in THE DIAPASON some years ago his sketch of an air flight over San Francisco Bay, a brilliant piece of work. I was not surprised, therefore, to find in the manuscript of his forthcoming book on "The Composition of the Organ" a great deal to justify my opinion of his literary power. The book has occupied Mr. Skinner for three years, and he is now, he says, on the last lap. He allows me to quote bits here and there that caught my fancy:

"With regard to standardizing console equipment, committees have been appointed at various times for this purpose, with dubious results. Substantial conclusions are not reached in this way. Members of such committees are quite likely to be appointed hastily or with insufficient regard for their qualifications to judge the merits of such questions."

"Before the advent of the electro-pneumatic era my mind was directed to the reluctant character of the mechanical swell, which required the organist to move several hundred feet of two-inch lumber in response to the dictates of his artistic aspirations. The incongruity of associating a large quantity of lumber with poetic finesse impressed itself upon me, and as a result patent number 500040, on a pneumatic swell pedal action, was issued to me in the year 1895."

"I have read paragraphs in English publications and elsewhere to the effect that the organ swell is spurious, not a genuine swell. Comparisons with the orchestral crescendo were made. When an orchestra crescendo is made the instruments are more forcibly played. The quality therefore changes owing to the development of more pronounced harmonics. When an organ swell is closed the case is similar with regard to the harmonics that are held back by the expression box and least by the foundation tone. Perhaps through an unconscious appreciation of this fact, perhaps not, organ builders have always placed stops with more highly developed harmonics in the expression box. When the expression box is opened the harmonics become more apparent and in consequence the character of tone changes, as with the orchestra. But the expression box does contribute an effect of distance or remoteness that the orchestra is without; this is one of the most inspiring of all the effects of which the organ is capable."

"Bill Nye, an American humorist, once said: 'Laugh every time you get a chance and laugh once in a while anyhow'; this is a good opportunity for a paraphrase with regard to reeds: 'Clean a reed every time it needs it, and clean it once in a while anyhow.' * * * It is a wise tuner who knows when to leave pipes alone."

"I have a strong conviction that it would be a bad plan to complicate any keyed instrument for the purpose of eliminating the toothless 'wolf'; for such an instrument would then be out of tune with every orchestral instrument except the strings. There are undoubtedly reconciliations that minimize variations in pitch inherent in equal temperament. At least, to me, any well-tempered instrument is a joy-

ous sound, and no discord intrudes upon this ear unless present in the intent of the composer."

"If architects would apply the same degree of judgment in locating the organ that is observed with respect to the pulpit or the choir, there would be fewer problems for the organ builder, with less time and money wasted in efforts to overcome insuperable obstacles."

In *English Church Music* for July Dr. P. C. Buck writes parenthetically: "England can at this moment boast of a finer array of great organ players than any country in the world." Dear me! Is it as bad as all that? What do you think, you clever players devoted so ardently to French or, at any rate, to Parisian virtuosi?

A week or two ago I gave an old friend two long and well constructed organ pieces well worth the attention of any musician. The letter of thanks came today, and I quote this: "Many thanks. * * * One of the pieces is real French, the other imitation. Why can't Americans write music out of their own experience? The motion pictures reflect every phase of American life, often very truthfully, and are a dominating influence in Europe; we all should do that in music, but a Frenchman makes symphonic poems of locomotives and football games, and a German celebrates Lindbergh's flight."

It is pretty generally understood among people who are teaching in colleges that the ability to impart acquired knowledge and inspire students with zeal for study is not as highly valued as what is academically known as "research." If you know anyone who is on the promotions committee of a university and insist on a plain, categorical reply to the question "Is skill in teaching of as much consequence in securing academic promotion as 'research,' 'publication,' and additional degrees?" the answer will have to be "No." College administrations seem to assume that unless the faculty are continually prodded they will lapse into general carelessness. You can't pour out of a pitcher what is not in it, the Spanish proverb runs; and the idea of the college administration, if patiently studied, comes to this: that the more degrees and "research" you pour into the teacher's pitcher, the better his teaching.

This is a warning to the musician who is seeking to perfect himself in his art in order to gain a university post. His advancement in his art will count little or nothing as compared with "research," publication (not necessarily in music) and additional degrees. I may be entirely wrong, but I anticipate that in not many years the professionally trained musician will find his sphere of action entirely and only in music schools, conservatories and the private studio. This may not be for the general good. The only thing that can take the place of the professionally trained musician in the college is the perfected recording disk and the radio.

We hear much nowadays about the classical organ. The word "classical" in this connection seems to connote superiority of some sort, undefined. Do we wish to return to the classical period in music? Do we want to rid ourselves of the later Beethoven, Mendelssohn, Schubert, Schumann and Brahms? Then why are we talking about the classical organ? Brethren, look over your dictionary and see if you cannot find a juster word!

CHARLES H. FINNEY

A.B., Mus.B., A.A.G.O.
CHURCH OF THE COVENANT
(Presbyterian)
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Montreal Center.

The opening meeting of the Montreal Center was held Wednesday, Oct. 9, at the Central Y. M. C. A., Montreal, presided over by D. M. Herbert, chairman of the center. Following supper, at which some thirty members and friends were present, a brief outline of the season's activities was given by the chairman. Dr. Alfred Whitehead reported on the annual meeting of the College recently held in Toronto. Graham George gave a very interesting resume of the conference of organists held last August in London, and George Brewer, in his own inimitable manner, described his musical pilgrimage to the great musical festivals at Salzburg and Munich. During the evening Dr. George Holden gave a song recital, assisted by Dr. Herbert Sanders at the piano.

W. BULFORD.

London Center.

"A Pipeless Organ" was the subject of an interesting talk by Charles E. Wheeler at a meeting of the London Center Sept. 18. Mr. Wheeler told of his trip through the South during the summer to Los Angeles, Salt Lake City and other points of interest. He told of being privileged to play on the new Hammond electronic organ.

The members reviewed activities of the center for the fall term and told of individual efforts. J. P. Morris will direct the "Hymn of Praise" and T. C. Chattoe is bringing Charlotte Lockwood for a recital Nov. 14.

The meeting was presided over by President Ivor Brake.

Kitchener Center.

H. G. Langlois, Mus. B., and Charles Peaker, Mus. B., F. R. C. O., of Toronto, were the guest speakers at the dinner arranged at Forest Hill Gardens by the Kitchener Center as the opening event of the season. Edgar Merkel, chairman of the center, presided and extended the welcome of the local group to their out-of-town colleagues, to several organists in the city who were guests for the occasion and to the pastors of the member organists who were also special guests.

Mr. Langlois' address, with which the after-dinner program was opened, dealt with the "Aims and Objects of the Canadian College of Organists." The College was organized primarily, he remarked, to advance church music in its proper sphere, to hold examinations for young organists, and in general to follow the program laid down by the Royal College of Music in London.

Mr. Peaker's address dealt with his attendance at the joint convention of the Royal College of Organists and the Canadian College of Organists in London during the past summer. This speaker drew the attention of his auditors to the fact that the clergy of many English churches have music degrees and that the dean of Windsor has a musical doctor's degree from Oxford. He sketched briefly highlights of his summer abroad and pointed out that a resume of his impression of his holiday

and of the convention was available to them in THE DIAPASON.

Eugene Hill revived the history and activities of the Kitchener Center since its inception three years ago. The Rev. John Schmieder, whose subject was "The Relation of the Minister to His Choir," urged the need of co-operation between minister and organist. W. R. Mason spoke on the "Relationship of the Choir to the Organist" and briefly pointed out the main factors in the case. Co-operation between minister and organist was urged by the Rev. Walker Bagnall, and Harry Hill, Mus. B., brought this interesting symposium to a conclusion with some remarks on ancient community choirs and their indebtedness to church choirs. Among the clergy present were the Rev. John Schmieder, the Rev. J. W. Spiers, the Rev. A. G. Jacobi, the Rev. Val Tilton, the Rev. James Fleming, the Rev. G. F. Barthel, the Rev. R. H. N. Mills, the Rev. Walker Bagnall, Dr. H. A. Sperling and the Rev. W. Knauff. The last two spoke briefly. The guest organists were Miss Anna Bean, Mrs. Ditchfield, R. A. McGilvray, Mr. Etherington, Alfred Murray and Captain Bishop, F. R. C. O.

Ottawa Center.

At the October meeting of the Ottawa Center three members gave their impressions of the London conference of organists. The lectures were reviewed very ably by Allanson Brown, F. R. C. O., and Leonard Tanner, F. R. C. O., was very interesting in a paper on the organs and organists of the metropolis. Leonard Foss gave an account of the choral services of many of the cathedrals he visited.

A meeting is projected in November when organists from Ottawa and its environs will meet at Carleton Place to listen to Arthur Perry and Allanson Brown discourse on the C. C. O. and its aims. Mr. Tanner and his choir will demonstrate various types of church music, and Kenneth Meek, L. Mus., is giving an organ recital in St. James' Anglican Church. In the month of December a grand carol service is planned for Dominion Church, and Power Biggs will shortly visit us, playing in St. Andrew's Church.

Message to Members from New President, Alfred Whitehead

Dear fellow members: I am deeply conscious of the great honor you have done me in again electing me as your president, and my first word to you is one of thanks. I shall do all that in me lies to be active in the welfare of the College during my term of office.

My next word is one of satisfaction in the achievement of the College up to the present and of confidence in its future growth and prosperity. The College has just witnessed two notable events, the granting of a charter and the London conference. We must not be content with our new status as a chartered college, however, but should aim at an even higher rank. The Dominion already has such bodies as the Royal Society of Canada and the Royal Canadian Academy, both based upon famous English prototypes. I can think of no good reason why the near future should not see us as the Royal Canadian College of Organists.

The London conference was, I understand, entirely successful (unfortunately at the last moment I found it impossible to attend) and a very good impression was made by the Canadian delegation, headed as it was by Dr. Healey Willan and Sir Ernest MacMillan. I am certain that we should have the good offices of our English confreres in any efforts made toward our being styled the Royal C. C. O. More of this later.

I want to urge upon all of our members the importance and usefulness of our examinations. There should be many more candidates coming forward for our diplomas. The tests are excellent, the examinations well conducted by outstanding men, and all young organists (and many of their older brethren) should undergo the training necessary to prepare themselves for these proofs of efficiency.

Another matter: We must extend. There are several Canadian areas untouched by us. Prominent among these are the maritime provinces. In Nova Scotia, New Brunswick and Prince Ed-

ward Island are many earnest and well-equipped church musicians who should be with us. I know many of them personally and can vouch for them. It is time for us to form a maritime center, and I am bringing the matter before the executive.

My final word is one of counsel. Let the coming season be one of higher and yet higher ideals, of a still firmer resolve that the music of your church shall redound to the glory of God and to the advancement of our great art. See to it that all of your music during the coming year is wisely selected as to its fitness and beauty, and that it is well done. Avoid display. Avoid ruts. Let your choir always have in hand something new. Add at least one fresh piece to your organ repertoire each month. Play publicly at least one Bach work each month. Study at least one example of symphonic or chamber music each month. Know the music of past epochs, certainly, but even more, familiarize yourself, as well as opportunity permits, with the best music of your own generation.

Make your plans now to attend the C. C. O. convention in London, Ont., next year, and also, if possible, the A. G. O. convention in Pittsburgh in June. I hope I shall meet you on both occasions.

ALFRED WHITEHEAD.

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Who's Who Among the Organists of America

CHARLES E. WHEELER, F.C.C.O.



CHARLES E. WHEELER, F.C.C.O.

Canada has a native organist who has devoted his life to church music and who numbers among his friends nearly all the organists of the Dominion in Charles E. Wheeler, F. C. C. O. Mr. Wheeler is organist and director at St. Andrew's United Church, London, Ont., but his church work is not the sole activity of this broad man and musician. He has been an active figure in the Canadian College of Organists for a number of years, has served as the president of the organization and as a member of its council, and at the present time is registrar of the C. C. O.

Mr. Wheeler was born in London and has spent virtually all his life there. His tenure at St. Andrew's has extended over many years. Teaching, conducting and composing are among the things that keep him busy aside from his church. A number of his compositions, chiefly anthems and songs, both secular and sacred, are found in the repertoire of choirs and soloists in both Canada and the United States, and many of Mr. Wheeler's pupils are successfully filling organ positions in Canadian towns and cities. Mr. Wheeler is also instructor in music at the London Normal School, where he finds opportunity to stimulate a keener interest for better music in all school activities. His services are in demand also as an adjudicator in Canadian music competitions.

Much of Mr. Wheeler's early training was received in Toronto, Leipzig and New York. He possesses the fellowship degree of the Canadian College of Organists. In the Masonic order he is a thirty-third degree Scottish Rite Mason. An ardent fisherman and keen lover of sport, he indulges his love for this during vacations. He is fortunate in having a musical wife, who for years

was a prominent singer and now is connected with women's music clubs and other educational activities.

VERA KITCHENER.

Miss Vera Kitchener, a young woman from the Pacific Northwest who has established herself as an organist in the East, after winning first honors in a national contest of the National Federation of Music Clubs, left her home in Portland, Ore., to study in New York. After her arrival she found there was a demand for organists and so took up the study of the organ instead of the piano. For a number of years she was engaged in both church and theater and was often heard in public recital. During this time the Society of Theater Organists made her its president, and she was the only woman ever to hold this office.

Miss Kitchener is now organist of First Church of Christ, Scientist, Bronxville, N. Y., a post she has held for several years.

Among her teachers in organ have been Dr. Clarence Dickinson of New York, Messrs. Widor and Libert, Fontainebleau, France; the late Clement R. Gale of New York in theory, and Dr. Edwin J. Stringham of Columbia University in composition. In the field of composition Miss Kitchener is no stranger. Three years ago she gave an entire program of original compositions. Her "Chinese Dance" has been used by a number of artists and lately appeared on the Jordan Hall program of Blanche Haskell of Boston. Two sacred songs, "A Song of Thanksgiving" and "The Great Commandments," have just been published.

Four-Manual for Evansville, Ind.

Evansville, Ind., dedicated its first four-manual organ Sept. 29 when an instrument installed by the Cannarsa Organ Company of Pittsburgh was opened in St. Lucas' Evangelical Church. The organ was originally a two-manual and the builders have enlarged it and added a great deal of new work. It now has twenty-one full sets of pipes and harp and chimes. The console is new and the action is electro-pneumatic. There is an echo division of five stops. W. H. Biber, organist of the church, was at the console for the dedicatory services.

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MISS VERA KITCHENER



ALBANY ORGANISTS MARRIED

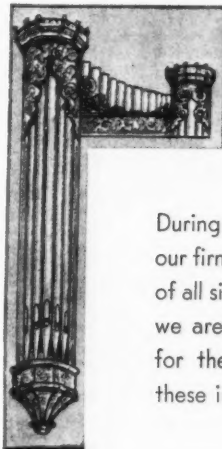
Marion Conklin Bride of Frederick Chapman—Candlyn at Console.

An unusual program of wedding music was played by Dr. T. Frederick H. Candlyn at the marriage of his assistant, Miss Marion Eleanor Conklin, and Frederick Chapman, organist and choirmaster of St. Peter's Church, Albany, N. Y., Aug. 7. The marriage was performed in St. Peter's Church at noon by the rector, the Rev. Charles C. Harriman. Before the service Dr. Candlyn played the Prelude to "Parsifal," an Aria by John Bull and the Bach chorale "Jesu, Joy of Man's Desiring." Instead of the "Lohengrin"

March he played the Largo from Correlli's Suite in F. During the ceremony he played "Gymnopedie," by Erik Satie, and made a free improvisation on the old Irish hymn "St. Columba." The bridal couple left the church to the Bach chorale prelude on "In Dir ist Freude."

The bride began her organ study under Dr. Elmer A. Tidmarsh and four years later became a student of Willard Retallick at the Cathedral of All Saints, where she was his assistant. Upon Mr. Retallick's removal to Providence she had charge of the cathedral music until his successor was named. During her attendance at State College, from which she received her degree in 1929, she came under the teaching of Dr. T. Frederick H. Candlyn, and has been accompanist for the State College Choral Society from that time until the present. Dr. Candlyn was her teacher in harmony, counterpoint and composition. For several years she has been his assistant at St. Paul's Episcopal Church. Mrs. Chapman is also accompanist of the Albany Oratorio Society under Dr. Candlyn, and acts in a similar capacity at the annual festival week of music in the Cathedral of All Saints.

Mr. Chapman studied with William Anderson, Norman Coke-Jephcott, Lillian Carpenter, Dr. Caspar P. Koch, Dr. Clarence Dickinson and Dr. T. Tertius Noble. He attended the Institute of Musical Art, New York, and holds degrees of B. A. in music from Carnegie Institute of Technology in Pittsburgh and master of sacred music from Union Theological Seminary, New York. Mr. Chapman was assistant to Dr. Harvey B. Gaul at Calvary Church, Pittsburgh, for four years. Later he assisted Maurice Garabrant at the Cathedral of the Incarnation in Garden City. Since that time he has held positions at East Hampton, Long Island; Richmond, Va., and Stamford, Conn. Upon the death of Dr. Frank Sill Rogers last November St. Peter's Church, Albany, selected him from a long list of applicants to continue Dr. Rogers' work. Mr. Chapman started in his new field in January of this year.



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Character Needed in Organ Selections for Church Service

By ERNEST H. SHEPPARD

There is no doubt that the standard of organ playing is in some respects improving, with better technical execution and a higher quality of music. But there is still much room for improvement in registration and artistic performance.

One of the most justified criticisms is based on the seeming lack of ability or want of experience in selecting suitable numbers for prelude, offertory and postlude. We might say that these parts of the church service are in general the most indifferently prepared and performed. In churches of most denominations the prelude would appear merely to indicate that the service proper was about to commence. The postlude is almost always something full organ merely to cover up or assist the departure of the congregation.

In those churches where the organ prelude is considered a part of the service, what strange things we hear! Members of the congregation are quietly preparing for the message or inspiration they have come to receive. What more fitting than some quiet, sustained organ prelude? If it should become loud, as is right at times, let it be a noble loudness—not a chaotic outburst of noisy discord. We have heard such things as the Berceuse from "Jocelyn" and melodies from operas. One organist played part of a funeral march, followed by a piano number which many of the congregation associated with a ballet dance. On another occasion this same organist played Mendelssohn's "War March of the Priests" for a prelude. Are these a preparation for service of worship and meditation?

With the numerous delightful quiet, melodious, sustained numbers for organ, and the slow movements of the fine sonatas and suites, there is no excuse for an organist worthy of the position who mutilates the service or degrades the "king of instruments."

In some churches an organ offertory is used at the collection in place of an anthem or solo. Here again common sense and fitness call for a piece in quieter vein—not a popular air or noisy discord to distract from what has gone before, or what is to follow. One organist for such an offertory played a most discordant modern chaotic babel of musical sounds, so that the windows even rattled. When asked by the authorities of the church not to repeat such a performance he remarked that he was expressing discord and unreality. His mind undoubtedly was in a musical chaos.

Why the postlude should be always something "full organ" is beyond understanding. When the service has been mostly of a devotional, quiet, reflective nature, as in the communion service, why disturb the mental attitude of those who wish to take away these reflective thoughts with an outburst of crashing full organ? The organist can make or mar the beauty of the church service. More thought and preparation should be given, especially to the prelude, to make it a fitting introduction or helpful part of the service.

An organist worthy of the name, an artistic musician, who uses his instrument as an aid to worship, will strive to make his part of the service a harmonious adjunct, not a discordant distraction. One who cannot do this is merely an organ player and not fit for the responsible position. Rather have a mechanical attachment to the organ and play records of the musical parts of the service. Much more than organ technique is needed, and it is up to the organists individually to develop this sense of artistic responsibility. Then will our services be more enjoyable, our organs much more appreciated and our organists recognized as helpful necessities to the church service.

Seibert Plays in Connecticut.

Henry F. Seibert, Mus. D., gave a recital for the Connecticut State Luther League convention Sunday evening, Oct. 13, in Emmanuel Lutheran Church, Meriden, Conn.

HAMLIN HUNT, PROMINENT MINNEAPOLIS ORGANIST



HAMLIN HUNT of Minneapolis was heard in one of his infrequent recitals at Plymouth Church on the evening of Oct. 7. He presented a program made up of the following selections: Allegro maestoso in G major, Elgar; Chorale Prelude, "O Thou of God the Father," Bach; Prelude and Fugue in C minor, Bach; "Isthar," Stoughton; "Cathedrales," Vierne; "Water-sprites," Nash; Reverie, Brewster; "Grande Piece Symphonique," Franck.

Mr. Hunt is and has been for many years one of the outstanding organists of the Northwest and has been at Plymouth Church thirty-six years. Mr. Hunt is a native of Minnesota and was educated at Carleton College, Northfield, Minn., a school which has done much to promote organ music. Later he studied organ in Berlin with Wilhelm Middelschulte and Franz Grunieke

and piano with Ernst Jedliczka. For six years Mr. Hunt was organist at the First Congregational Church of Quincy, Ill., and director of the Quincy Conservatory of Music. After further study in Berlin and a period of study with Guilman in Paris he took up his residence in Minneapolis in 1898. Since then he has been continuously identified with the musical life of the city. At first he was organist and director at St. Mark's Episcopal Church, going from there to Plymouth Congregational Church.

The Plymouth Church equipment consists of a four-manual Skinner organ, a solo quartet and a paid chorus of twenty-five voices. In 1918 Mr. Hunt became a teacher and officer of the MacPhail School of Music. Twice he has been president of the Minnesota Music Teachers' Association and twice dean of the Minnesota Chapter of the American Guild of Organists.

grams over this station and to provide a certain amount of time for classical organ music. WKY is a high power station and a member of the Columbia chain.

Three-Manual Wicks at Flint, Mich.

The Rev. Maurice Olk, in collaboration with A. Moolenaar of the Detroit office of the Wicks Organ Company, has designed in St. Michael's Catholic Church, Flint, Mich., a three-manual Wicks organ of nineteen ranks and twenty-three derived stops. This instrument replaces a small two-manual Wicks installed in 1921. Low pressure was employed throughout. Only one diapason on the great is non-expressive, the remainder of this division being enclosed with the choir. Final tone regulating and finishing was done by Joseph Weickhardt, who recently joined the Wicks staff.

Oklahoma City Radio Organ Large.

One of the best equipped radio stations in the United States is being completed in the new Skirvin Hotel Annex at Oklahoma City. Several months ago announcement was made that the four-manual organ for this station had been ordered from George Kilgen & Son of St. Louis. Before the organ was completed and delivered the staff at the station added several ranks of pipes, so that when the instrument is completed it will be one of the largest the Kilgens have built exclusively for broadcasting. It is planned to have elaborate musical pro-

HYMNAL FOR BOYS AND GIRLS.

"The Hymnal for Boys and Girls," just from the press of the D. Appleton-Century Company, is an addition to the hymn-books of the day which is as timely as it is useful. Caroline Bird Parker of the Appleton-Century staff and G. Darlington Richards, F. A. G. O., have collaborated to make the volume, with the assistance of such men as H. Augustine Smith and David McK. Williams among church musicians. Miss Parker is manager of the department of church music and worship of the Appleton-Century Company and is known far and wide as a storehouse of information on the matters in her charge. Mr. Richards is one of the outstanding choirmasters and trainers of boy choirs in New York and organist and choirmaster of St. James' Episcopal Church.

There are two chief features of the little volume of 180 numbers—just large enough. One is the character of the music, which is far above the religious jazz that has so long been fed to church school pupils. Thus its publication means a great deal more than just the appearance of another hymnal. The other feature is the arrangement and classification. "The Hymnal for Boys and Girls" contains 165 hymns and tunes, chants and responses, sixteen selections for the more advanced singers, such as anthems, processions and descants; also a list of suggested junior choir music and where it may be obtained, and six services of worship, besides considerable material which may be used in building services. This makes it really provide an anthem repertoire as well as a hymnal for youth—a volume useful for different choirs of young people and for every occasion in the church calendar. Exceptional skill is shown in the editing of the music, which is kept within the vocal range of the age group and is given lilt and attractive touches. Many of the great hymns of the church have been included as aids to the preparation of children for participation in the worship of adult congregations when they are a part of them.

The best characterization of the book is that it is popular without being cheap and as interesting as it is musical.

A companion book telling how to use the material in the hymnal to best advantage is supplied free of charge to all directors of schools purchasing the book.

Takes Needham, Mass., Post.

Herbert J. Hooper, Jr., has been appointed organist of the First Congregational Church, Needham, Mass., playing his first service there Oct. 6. The music here is sung by the combined four choirs of seventy-five voices. Mr. Hooper formerly was organist of Christ Episcopal Church, Needham, and prior to this held similar positions at the Church of Our Saviour in Roslindale and Grace Church, Norwood. He was substitute at First Church of Christ, Scientist, in Needham. His organ study was pursued at the New England Conservatory of Music under the late Henry M. Dunham, and later with Albert W. Snow.

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LESLIE P. SPELMAN, F. A. G. O., director of music at Meredith College, Raleigh, N. C., who is doing a great deal to promote the cause of organ music in his work in the South, has arranged a series of recitals for November devoted to Bach and pre-Bach music. Several members of the music faculty will assist in these programs.

In the initial program, Nov. 3, Mr. Spelman will have the support of a cellist and a soprano and the organ numbers will be: "Preludio per Organo," Andrea Gabrieli; "Canzona in Quarti Toni" and "Toccata per l'Elezione," Frescobaldi; Magnificat, Tite-louze; "Une Vierge Pucelle," Le Begue; Kyrie from "Messe a l'Usage des Couvents," Couperin; "Trio en Passacaille," Raison; "Suite du Premier Ton Grand Plein Jeu," Clerambault.

Nov. 10 he will play: "The King's Hunt," John Bull; Pavane, William Byrd; "A Toy," Orlando Gibbons;

"The Goldfinch," Ben Cosyn; Voluntary on One Hundredth Psalm-tune, Purcell; "Cantilena Angelica Fortunae," Scheidt; Ricercare, Froberger; "From Heaven High," Fugue and Toccata, Pachelbel; Chorale Prelude and Passacaglia, Buxtehude.

The program Nov. 14 will be devoted to Bach's compositions.

Mr. Spelman will play a Bach program at the meeting of the South Carolina State Music Teachers' Association at Converse College, Spartanburg, Nov. 18. Oct. 27 he and Mrs. Spelman gave a recital at the First Baptist Church in New Bern.

Historical Services in Cleveland.

Under the title "Historical Cycle of Church Music," Russell V. Morgan has planned a series of attractive musical programs at the Old Stone Church in the center of Cleveland for the first Sunday evening of every month during the season. The first one took place Oct. 6, when Mr. Morgan delivered the address, his subject being "The Golden Age of Choral Music." In addition to the anthems by Palestrina, Vittoria, Byrd, Farrant and Weelkes, Mr. Morgan played: "Diferencias," Cabezón (Spanish); Chorale Prelude, "From Heaven Above," Pachelbel; Chorale Prelude, "O Sacred Head, Once Wounded," Kuhnau; Prelude, Fugue and Chaconne, Buxtehude. Dates and subjects of the remaining services are:

Nov. 3—"Bach and Handel; the Culmination of the Contrapuntal Period."

Dec. 1—"The Classical Period: Haydn, Mozart, Beethoven."

Jan. 5—"The Earlier Romanticists, Schubert and Mendelssohn."

Feb. 2—"The Later Romanticists, Brahms, Tchaikowsky."

March 1—"Modern Russian and German Composers."

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May 3—"Modern American Composers."

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6. Gregorian Vesper Hymn, "Iste Confessor"
7. Choral, "Dal tuo Celeste"
8. Ancient Mariners' Chant, "Ave Maris Stella"
9. Sicilian Melody, "O Sanctissima"
10. Postlude, "Exultate Deo"

As in the two earlier books, Mr. Kreckel has succeeded in writing a set of melodious pieces of practical value for the average organist, designed not alone for service programs but for recital and teaching purposes as well. Generally speaking, the numbers in this new book are of somewhat more advanced difficulty than those in the earlier volumes; but there is nothing that cannot be easily worked out by an organist possessing average technique or that cannot be played on a two-manual organ.

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New Christmas Music Comes from Presses in Generous Measure

By HAROLD W. THOMPSON, Ph.D., Litt.D.

When I promised myself and you an article for November on the works of Dr. Healey Willan, I had no idea much more Christmas music was on the way from the press—music that must be reviewed this month if you are to use some of it. So the Toronto composer will be kept waiting; my article about him will be the best sort of Christmas present in the December issue, for it will be a tribute to one of the really great masters of our art. By that time I shall have seen, I hope, his new Christmas motet, "Hodie Christus Natus est" (C. Fischer), which is still in press. Meanwhile you will remember his two lovely Canadian carols published together—one Indian and one French (Harris)—and his "Here Are We in Bethlehem" (Oxford), and his other works which have already found places of honor in Christmas programs of former years.

Anthems and Carols

Not many traditional carols are known among our American mountaineers, though two of them have reached our churches and have had wide use: Harvey Gaul's "And the Trees Do Moan" (Ditson) and Mrs. Buchanan's "Jesus, Born in Bethlehem" (J. Fischer). This year Miss Eunice Lea Kettering has published a very beautiful carol called "A-shining Far in the East" (Gray), based on two tunes from the Southern Appalachians. The principal tune I recognize as a variant of a love song, but a love song probably known to few outside the Appalachians except collectors of such material. It seems to me perfectly proper to use it for sacred purposes; for most of us it has no secular suggestion and the melody is of a pure modal loveliness which is appropriate to the text. This can be managed by a good mixed quartet, though there are a couple bits for divided parts—about a line in all. Miss Kettering asks for alto, tenor and baritone soloists. There is a simple but important organ accompaniment. This will undoubtedly take its place among the Christmas numbers to be sung again and again.

Then Theophil Wendt has a charming anthem on the fifteenth century carol-text "I Saw a Fair Maiden" (Gray). The present arrangement, for soprano solo obbligato and mixed voices accompanied, is based on the setting for women's chorus, soprano solo, strings and harp (Gray). You can get orchestral parts from the publisher. The music is a little sophisticated for the naive verses, but it is capable of inspiring devotion and awe.

Few modern composers have contributed so much to the beauty of Christmas as Dr. Alfred Whitehead of Montreal. This year he has published the following new numbers, all admirable:

"Whither, Shepherds, Haste Ye Now?" Based on a Vespers carol of the eighteenth century. Easy, strophic, preferably unaccompanied; any sort of choir, (Schmidt.)

"Our Jesus Hath a Garden." Dutch carol whose use is not confined to Christmas; preferably to be sung by unaccompanied chorus. (Gray.)

"Mary's Farewell to Her Friends at Bethlehem." Based on "Pourquoi quitter la vie"; the words, after the French, are unusual and touching. Any sort of choir, unaccompanied. Useful at Epiphany. (Novello.)

"Prophecy and Kings." The tune is evolved from the chorale "Gottlob, es geht nunmehr zum Ende," and might well be ranked as one of the composer's best original inspirations if he were not so honest about his sources. A splendidly vigorous number for unaccompanied chorus, with some divisions and preferably one solo soprano. (Curwen.)

"Winter Darkness Lay Around." Based on a Noel from Bas-Quebec. "L'Estelo de Metjo-Netz." Preferably unaccompanied chorus. (Gray.)

Here are a number of other new Christmas numbers for mixed voices, all with attractive tunes:

Richards, G. D.—"The Staffordshire Carol." Accompanied, with ST solos. Pretty tune and jolly words of mid-nineteenth century; attractive organ part. (Gray.)

Banks, Charles O.—"Angels from the Realms of Glory." Tuneful, accompanied;

also available for men's voices in separate edition. (Gray.)

Bitgood, Roberta—"Rosa Mystica." Very pretty and vocally grateful little unaccompanied anthem. I do not recognize the text as genuinely early; the use of the word "Jesu" in the accusative case suggests an author unacquainted with Latin. (Gray.)

Young, Stuart—"Good-will to Men." A spirited and easy carol-anthem, with ringing vocal effects; for any sort of choir. The text is not very poetical, but it is acceptable. (Gray.)

Wild, Walter—"The Time Draws Near." Words by Tennyson, from "In Memoriam," section 28, as the composer and publisher seem not to know. Pretty little unaccompanied carol, capable of interesting dynamic effects. (C. Fischer.)

Wild—"Christmas Morn." Unpoetical text, but pretty music for accompanied quartet or chorus, in bright, pastoral style. (C. Fischer.)

To me the firm of R. D. Row, Inc., of Boston is a new one. They now publish the popular and lovely "Sleep, Holy Babe" by Dr. Francis W. Snow in editions for mixed voices and for SSAA. They also have a pretty little "Christmas Lullaby" by Mozart for SATB and for SSA, unaccompanied *ad lib.* A more unusual and more attractive number on their list is the "Tribus Miraculis" by Luca Marenzio, with Latin and English words. The three miracles are the star, the changing of water to wine, and the baptism by John.

The Oxford Press have what appears to be a new series in an unusual, squat format, including Mendelssohn's "There Shall a Star from Jacob" and the naive and Handel-like "Behold, I Bring You Good Tidings" by Sir John Goss. American choirmasters, except those born in the British dominions, will be irritated by the *sol-fa* notation between and above lines; otherwise this is a handsome series.

For Junior Chorus

William Blake's beautiful, innocent verses beginning "Little lamb, who made thee?" should be appropriate at Christmas and perhaps will appeal to junior choirs. Certainly they have been given a most delightful setting by David Hugh Jones, whose own little daughters are beautiful enough to inspire a Blake. Mr. Jones has composed music which can be sung in any of the following ways, from the same edition: SA chorus with TB humming, unison, SA duet accompanied or not, three-part unaccompanied anthem, SA accompanied by cello in the part otherwise sung by men (and I recommend this highly), and three-part anthem accompanied. I am sure that this will have a wide sale. It shows how much can be done with simple but thoroughly appropriate and poetical means.

Miss Roberta Bitgood knows about children's choirs also. She has a pretty unison carol for them called "The Christmas Candle" (Gray). The text, by Anna Hempstead Branch, has the mystical loveliness that usually we do not find outside the English poetry of the seventeenth century. If you have a singer who can make the most of poetical words, why not use this as a solo? I have always been impressed by the way Dr. Dickinson's soloists can convey the meanings of words, even with simple music like this. (It is by no means cheap or negligible music, of course.)

Miss Bitgood has taken from the Moravian liturgy of Christian Gregor (eighteenth century) a "Hosanna" for adult and junior choirs accompanied, singing antiphonally (Gray). You will need to study the interpretation of this; otherwise its apparent ease will result in a monotonous performance.

Miss Hermion Wheaton has set Miss Reese's famous "A Christmas Folk-Song," beginning "The little Jesus came to town," in an unusual fashion. It is to be sung preferably by sopranos and altos in unison; but I think that it will go well with junior choir in unison or as a solo. The words will carry almost any tune, and this happens to be an admirable melody. The accompaniment is a curious one, for piano duet or organ duet or piano and organ duet. The composer suggests all sorts of ways of playing about with the choir for variety with each stanza. Be sure to see this. (Gray.)

Mr. Holler has arranged for junior choir, SS, a graceful melody by Bach, "Jesus Lying in the Manger" (Gray).

J. ROBERT IZOD



J. ROBERT IZOD has been appointed organist and choirmaster of St. Paul's Episcopal Church, Mount Lebanon, Pittsburgh. He leaves the First Reformed Presbyterian Church of Pittsburgh, where he has been organist and director since 1930. He is also assistant to Dr. Harvey B. Gaul at Calvary Church, Pittsburgh.

Mr. Izod studied organ and piano with William H. Oetting and theory with Dr. Charles N. Boyd, both of the Pittsburgh Musical Institute. In 1932 he was awarded the Fillion organ scholarship, the award being free study with Dr. Gaul. In 1934 he was graduated from the University of Pittsburgh with the B. A. degree. Mr. Izod teaches history in the McKeesport High School and is a member of Kappa Phi Kappa, national honorary professional education fraternity.

Mr. Izod will have a paid choir of twenty-five boys at St. Paul's. He played his first service at his new church Oct. 20.

He doesn't tell where he got the tune, and for the moment I cannot recall; anyway, it is a good one. This could be sung as a duet for two sopranos.

It is interesting to see that the publishers are waking up to serve the great number of junior choirs that for some time have been almost ignored.

Men and Women

For TTBB there is a setting of Blake's "The Lamb" by Mr. de Brant (Gray). It is pretty well written, but the poem does not seem appropriate to men's voices, and the music certainly misses the naive freshness of the poem. Mr. Holler has arranged for TTBB accompanied "Angels from the Realms of Glory" by Mr. Banks, reviewed above (Gray).

C. L. Fichthorn has a delicate and pretty setting for SSA of "Sleep, Holy Babe" (Gray), preferably accompanied. Mr. Goldsworthy has arranged for SSA and women's solo voices the jolly and fanciful old traditional song, "The Twelve Days of Christmas," a kind of house-that-Jack-built (Gray). It is dedicated to the Rubinstein Club of New York, but I should think that school girls would like it also. It is hardly the thing for a regular church service, but would be appreciated at a Sunday-school or at a meeting of young people in the church during the holidays.

Organ Music

At last we have a separate edition of the most popular chorale prelude by Brahms, "A Lovely Rose Is Blooming" (Gray). Mr. Holler, the editor, has had the good sense to present the original chorale tune first. He has added a pedal part discreetly, as I have sometimes done uneasily and indiscreetly. My considered opinion is that it is better to have this number without pedal, but that does not preclude the use of an 8-ft. stop in the pedal, I suppose. Part of the serenity probably

comes from the very absence of booming in this most exquisite of Christmas pieces for the organ. If you don't own this, get it at once. Among our leading organists in the United States it is certainly one of the most enjoyed of Christmas numbers; in fact, it just about heads the list of better music. Now you can buy it without paying for the whole set and without being annoyed by the irritating old clefs in the German edition.

So many modal carols are sung now at Christmas that the season might be a good one for a new "Prelude in Olden Style" by Mr. Greenfield (Gray), which seems to me his best composition of any sort—and it is not difficult. Those who have adequate technique may be using the "Jubilato Deo" by Mr. Downes (Gray).

Of a popular type is Dr. Mauro-Cottone's "While Shepherds Watched," an easy and pretty pastorate which uses the chimes and quotes from "Holy Night"—and what more could a congregation ask? Of course, the piece is very well put together by a master organist.

For the organist some of the best news that could come at any season is that Philip G. Kreckel has prepared a third volume of his "Musica Divina" (J. Fischer). I have seen it in proof, and all I need tell you is that it comes up to the standard of the former two volumes and is priced very low. All the tunes in this volume are in a joyful, festive mood; so you will get the book for Christmas use. It will meet your needs at Easter also, for one of the improvisations is on Palestrina's version of the "O Fili." In some of the numbers Gregorian themes are used simultaneously with chorale tunes; and throughout those are the two sources of melody. I wonder whether the Catholic Church has any idea of how Mr. Kreckel has blessed not only organists of his own church, but thousands of Protestant churches and organists as well.

Anthems for Other Seasons

Let me mention briefly a few numbers that cannot wait for later notice. There is for Thanksgiving "Praise to the Lord," an admirable setting by Dr. Herbert Sanders of Montreal of the great chorale "Lobet den Herren" (Ditson), with the melody shifting to tenor and then bass and finally with a descant of sopranos against unison choir. This is easy enough for any sort of choir, but a quartet will be handicapped for adequate resonance. This is for as many voices as can sing joyfully.

A luscious and colorful anthem is "Put On, Therefore, as God's Elect" by Edward Shippen Barnes (Gray). The noble and unhackneyed text is on the subject of unity, love and compassion; it is therefore admirably suited to our present crisis in social and international affairs. There is a short soprano solo. The music is full of emotion and graceful beauty; don't hurry it. And I hope that your soprano soloist realizes what she sings.

Dr. Snow has a setting of the well-known text "Come, Labor On" (Schmidt), with organ *ad lib.* This is modern in spirit so far as its text is concerned and not austere musically. It can be used at harvest or for sermons on missions or social service.

It gives us a pang to read over the melodious anthem which Edwin H. Lemare left behind to remind us of his kind spirit. It is on the subject of unity and friendship, "Behold, How Good and Joyful" (C. Fischer). It is accompanied, of course, and easy, with a gracious little tenor solo.

Dr. Healey Willan's setting in E flat of the "Benedictus es, Domine" (Gray) belongs among the three or four best settings of the new canticle. It has a majesty that almost reconciles you to the loss of the Te Deum—if it be lost, as I doubt. For most of us—all of us except the Episcopalians—this will be regarded as an admirable anthem of praise rather than as a canticle, and it will be sung especially at harvest and at Ascensiontide.

Goes to Church in Brooklyn.

Sumner Jackson, post-graduate of the Guilman Organ School, has been appointed organist of Plymouth Church of the Pilgrims, Brooklyn. He assumed his duties Oct. 6.



By WILLIAM LESTER, D.F.A.

"Musica Divina," chorale improvisations for organ, book 3, by Philip G. Kreckel; published by J. Fischer & Bro.

A few years ago this forward-looking publishing house issued the first volume of pieces for organ under the above title. This volume, by a comparatively unknown composer (at least in this country), achieved an unusual success—as much for the originality of its contents as for the virtues of simplicity and service values. The vogue of the first book brought out a second, even better than the original. In the second book the composer revealed a more certain management of his materials, a larger imaginative scope; in short, a more mature technique and vision. This book repeated the success of its predecessor.

With the issuance of the third book organists are again offered music of sincerity, individuality of idiom and handling, music conceived primarily for the church service, but inherently of a musical cast suitable for recital use. Again the composer exhibits a decided growth. Each piece displays added maturity and defter technical management. There can be no question that in Mr. Kreckel we have a genuine composer of worth, one who has something to say, one whose present standing and achievements warrant the happy expectation of precious things in the future.

A word as to the contents of the third volume: Ten pieces are included, treatments of individual melodies drawn about equally from Gregorian chants and Lutheran chorales. Several of them are of topical interest for the coming Christmas season. All are related to definite seasons of the church calendar. The book is a bargain from that standpoint.

There is no particular point to be served by detailed analysis of such a collection of pieces. If this review serves to call attention to a most meritorious work, give a comprehensive idea of its scope and import, and present a clear verdict as to its quality, then the aims of the column are served.

"While Shepherds Watched" ("Notte di Natale"), for organ, by M. Mauro-Cottone; published by J. Fischer & Bro., New York.

This seasonal novelty is destined for an unusual vogue. It is one of those simple melodies, deftly and imaginatively treated with that kind of technical skill that is so adept that it is never apparent, a simple melody that is a definite inspiration and is responded to as such by all listeners, tutored or otherwise. The technical demands are remarkably simple, as are the step requirements. But musically the piece is of unusual interest. On its merits it should prove to be one of the successes of this Christmastide.

"The Indian World," three pieces for organ, by Horace Alden Miller; published by Cornell College, Mount Vernon, Iowa.

This composer is looked upon as one of the foremost living authorities on the music of the red man. In this suite or set of pieces he presents some very interesting themes drawn from native sources and worked up into music of virility. The three pieces are titled "The Indian Flute" (built on a Mesquakie flute tune), "Barbaric Splendor" (using Mandan and Hindsata thematic matter) and "Largo" (using idealized Indian themes somewhat in the style of Dvorak, as exemplified in the slow movement of the "New World" Symphony).

The use of primitive material as a basis for musical composition that has any other value than the purely historical rests upon two points or considerations: the intrinsic interest inherent in the foundation material, and the quality of the treatment of the same. Professor Miller has met both challenges successfully. His thematic elements are superb in interest; the han-

dling is equally well done. We have, as a result, a set of organ pieces of unusually high value, intriguing as to musical interest and certain to be widely used for the added color they will bring to the concert repertory.

NOTES FROM THE CAPITAL

By MABEL R. FROST

Washington, D. C., Oct. 17.—The Washington Choral Festival Association announces the engagement of Harman Nicodemus, Mus. B., M. A., graduate of Baldwin-Wallace College, Berea, Ohio, and the Institute of Musical Art of New York City, to conduct the rehearsals of the group. Mr. Nicodemus succeeded Gilbert Spross as music director of the Second Presbyterian Church of Paterson, N. J., later going to North Carolina as director of a community chorus at Rocky Mount.

Harry Wheaton Howard, organist and choir director of Immaculate Conception Church, returned to Washington the first of October after a world tour of four months. Among the countries visited were the Holy Land, China, Japan and India. Mr. Howard has begun his thirty-sixth year at the Immaculate Conception Church.

A record as church soloist has been set by Charles Trowbridge Tittmann, well-known bass of this city, who this season enters his twenty-first year as bass soloist and precentor of All Souls' Unitarian Church. Mr. Tittmann has been heard at many concerts throughout the country, including symphony orchestra appearances, May music festivals, and with the Bach choir of Bethlehem, Pa., where he has appeared as bass soloist at seventeen festivals, and with the New York Oratorio Society, where he made eleven appearances.

Florence M. Welty was organist of Central Presbyterian Church for six weeks in the early fall, during the absence of John Russell Mason, the regular organist, who was on a tour of the West Indies and South America.

"The Choir Show," which was given on two nights with marked success by the choir of the Georgetown Presbyterian Church, proved so popular the first night that the audience doubled for the second performance. A variety program of music, pantomime and impersonation concluded with a one-act musical satire of Arthur Penn, "The Bargain Hunters." It was pronounced the best church show they had ever seen by persons seasoned in such things. Mrs. Frank Akers Frost, director of the music of the church, announces that the newly-organized junior choir is off to a good start with a larger enrollment of boys than girls. It is under the direction of Mrs. Richard Thrush, formerly assistant supervisor of music of the public schools of Ann Arbor, Mich., and instructor in public school music at Marshall College.

Charles E. Vogan Back from Europe.

Charles E. Vogan, organist and director of music at Central Reformed Church, Grand Rapids, Mich., returned Sept. 22 after three months' leave of absence spent in study abroad. He studied in Paris with Marcel Dupré and Louis Vierne. Mr. Vogan had the privilege of using the organ in the home of the late Eugene Gigout. This home is now owned by Mlle. Marie Louise Boellmann, daughter of the composer, Leon Boellmann. Following his work in Paris Mr. Vogan spent some time visiting the art centers of Italy and France and in a trip through the Swiss Alps, traveling with Professor Laurel E. Yeamans of the organ department of Oberlin Conservatory.

Detroit Women Offer Prizes.

The Women Organists' Club of Detroit at its first fall meeting, in the home of Mrs. Minnie Caldwell Mitchell, planned to sponsor a contest, with cash prizes, for young women organists next May. The test pieces are: "Jesus, Joy of Man's Desiring," arranged by Harvey Grace, and Fugue in D minor (Peters edition, book 3, No. 4, or Widor edition, volume 2, No. 14), both by Bach; also any modern composition. Further details may be obtained from Mrs. Charles S. Edwards, 17121 Forest avenue, East Detroit, Mich.

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Novel Expression Designed by Willis Arouses Interest

New York, Oct. 7, 1935.—Editor of THE DIAPASON: The new Willis expression control offers an interesting subject for study, and it is hoped that some American organ builder will acquire the rights and let our organists experiment with it. St. Paul's Cathedral, London; Salisbury Cathedral, St. Leonard's-by-the-Sea, the Merchant Tailor's School, and St. Jude's, Thornton Heath, are among the installations made by Henry Willis, the inventor, who quotes the organists whose opinions weigh heavily as greatly favoring the new device.

The beginning is a balanced pedal, but unlike the "D valve" type used during my apprentice days with Farrand & Votey-Roosevelt, wherein the shutters followed the pedal and came to rest when they caught up with it (the ship steam steering gear principle), the Willis pedal always returns to its median position and a visual indicator is used to show the position of the shutters. The device operates very much as does the accelerator pedal on an automobile, the motion of the shutters being from infinitesimally slow to the highest speed of which the motive power is capable; but with the added accomplishment of doing the same thing in reverse. It is claimed for the Willis pedal that it can be operated as slowly as ninety seconds from closed to open and vice versa—and try that on your organ! It is difficult enough to maintain even fifteen seconds' continuous motion.

The first requisite is perfectly fitted shutters, because much is made of the first eighth of an inch travel, which must be from a state recalling Dr. Audsley's disdainful appellation, "the annihilating swell-box," to be fully effective. Our custom in church organs has been to allow the shutters to stand in the open position when the wind is out, on the assumption that part of the organ would be unenclosed and free air circulation was necessary to equalize pitch. In theatres, the organ all being under expression and daily sweeping of much dirt the rule, they were closed automatically and opened by the engine or individual motors. In the Willis plan power is used in both directions, and here we find a reason for greater efficiency, since the engine is not wasting half its effort overcoming the pull of heavy springs.

The balanced pedal, when applied through mechanical connections, as is more common in Great Britain than in America, starts with the severe handicap that neither by power motor nor by springs are the shutters held tightly closed, the total range of expression being sadly reduced thereby. Unless held by the foot, they spring open slightly—enough in any case to ruin a perfect crescendo. Mr. Willis says: "On testing one of the first engines at a certain new organ with swell shutters only two inches in thickness, we were ourselves surprised to hear an enormous crescendo commencing without even being able to see that the louvres were in motion or were anything but closed. So great are the diminuendos on an organ fitted with these engines that it is possible to accompany a powerful tuba with its swell-box closed against a dulciana with its box open, and the dulciana drowns the tuba! Both the tuba and dulciana are in correct relative proportions statically."

The Willis "infinite-speed-and-gradation" swell pedal gives a straight-line dynamic increase by not maintaining a steady rate of motion by the shutters. The actual time taken for the barely perceptible (visually) first movement from closed, automatically accelerated, will be comparatively long if so desired, and with full movement of the pedal an instant sforzando is provided.

Let us turn again to the familiar example of the automobile accelerator, or foot throttle, and consider that the Willis swell pedal does effectively the same thing, but forward and reverse, toe and heel, and, like the accelerator, returns to off (central, in this case) position when the foot is at rest or is removed. It can be pressed either way

at a rate corresponding to two miles an hour, or the slowest the automobile engine will take without stalling, or "down to the floor" for its speediest acceleration. Exactly that is what happens with this swell pedal, and it is very easy to govern, with the foot resting comfortably, which is to say controllably, on the balanced pedal.

Letters from Mr. Willis and others and talks with organists who have heard and used the device during the past summer have awakened a healthy curiosity on my part, shared by several friends with whom I have discussed the detailed information in hand. Perhaps someone who has had personal experience with it will give DIAPASON readers the benefit.

R. P. ELLIOT.

SMALL ORGAN IS IN DEMAND.

Kilgen Company Reports Success of Its New "Petit Ensemble."

George Kilgen & Son, Inc., of St. Louis, who several months ago designed a small organ called the "Petit Ensemble," report that it has met with enthusiastic response. Auditions have been held in the leading cities in the United States. As THE DIAPASON set forth in describing the instrument, the "Petit Ensemble" is a real pipe organ, with all of its tones produced by organ pipes. It can be installed either in a fixed position or on a movable platform. Because the instrument has standard console measurements, and uses the traditional type of tablets for stop control, it has been in demand as a practice organ. A "Petit Ensemble" was used May 30 at Seton Hall College campus, South Orange, N. J., to accompany a field mass attended by 25,000 people. The music was under the direction of Nicola A. Montani, who was accompanied at the organ by Joseph A. Murphy. The organ prelude was played by Dr. Charles M. Courboin. On the occasion of the consecration of the new auxiliary bishop, Most Rev. Thomas H. McLaughlin, in the cathedral at Newark, N. J., July 25 a "Petit Ensemble" afforded the musical accompaniment to the services of consecration.

Pastor Builds Organ for Church.

The Rev. T. J. Waghorne, pastor of the United Church in the village of Mandamin, Ont., who has made organ building his hobby for the last nineteen years, has built for his church a small one-manual organ, at his own expense. In the east transept of the building is the detached stopkey console. The keyboard is divided, so that one group of stops controls the bass section and another the treble, enabling the organist to play a solo passage with one hand and the accompaniment with the other. By means of a patented cut-out device, the lowest note only of the chord played with the left hand plays also a pedal stop at 16-ft. pitch. By a similar arrangement chimes can be played with the top note of the right hand chord. The organ contains six ranks of pipes, all enclosed in a swell-box on the west side of the chancel. A direct electric action, which is exceedingly rapid, is used in the windchests. Octave, sub-octave and unison off couplers are provided, as well as balanced crescendo and swell pedals. With the exception of the metal pipes, which were imported from England, the whole organ was built by Mr. Waghorne.

Rededication at Battle Creek, Mich.

The reconstruction of the Barnes memorial organ and the Post memorial chancel in the First Congregational Church of Battle Creek, Mich., was marked by a dedicatory service Oct. 6, with a recital by Paul H. Eickmeyer, the organist of the church. This organ, built twenty-seven years ago by Lyon & Healy when they operated an organ factory in Battle Creek, has been electrified to replace the pneumatic action and an Austin console has been installed. Two new sets of reeds—cornean and trumpet—replace the old ones. The new pipes are by Dennison and Reisner magnets have been used. The work was done by Emanuel Seme-rad. In his dedicatory program Mr. Eickmeyer played one number performed by Dr. Barnes at the original dedication Oct. 11, 1908—"In Paradisum," by Dubois. His choir sang several numbers.

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Los Angeles News; Guild Opens Season with Dinner-Recital

By ROLAND DIGGLE, MUS. D.

Los Angeles, Cal., Oct. 20.—The first meeting of the Guild under the leadership of the new dean, Clarence D. Kellogg, was held at the First Congregational Church in Los Angeles Oct. 7 with nearly 100 members present. It is always an inspiration to meet in this beautiful church and the welcome given by Dr. James W. Fifield, the pastor, who is also honorary chaplain of the local chapter, made us all feel at home. After the dinner and meeting a public recital was given, with Miss Louise Stone of Occidental College and C. Albert Tufts of the First Presbyterian Church as performers. They were ably assisted by the church choir under the direction of John Smallman, with Clarence D. Kellogg at his place at the console. This choir is one of the best on the coast and their singing has a punch and vitality all its own.

Miss Stone played the lovely "Christmas Night" of Reger, the Allegro Vivace from the Fifth Symphony of Widor and a short piece by Barnes, while Mr. Tufts played seven short pieces by such French composers as Busser, Alkan, Debussy, Jacob, de Maleingreau, etc. Both recitalists played with excellent taste and technique and Mr. Tufts especially made the fine Skinner organ sound entrancing. Let me see—was the American composer represented? Oh yes, the little piece by Mr. Barnes.

The rebuilt organ in the First Methodist Church of Alhambra was dedicated Sunday, Oct. 6. P. Shaul Hallett was the recitalist and the choir under the direction of Frances Chatem assisted. The organ sounded very well indeed and Mr. Hallett was in particularly good form.

The Pasadena and Valley districts branch chapter held its first meeting of the season at All Saints' Church Oct. 14, with a recital by Arthur Poister of Redlands University. There was a splendid attendance, with a number of organists from Los Angeles and other distant places. Mr. Poister is, I believe, the finest Bach player here in the West and when I say that he gave a first-class recital there is nothing more to be said.

Archibald Sessions, organist of the University of Southern California, gave the first of a series of monthly recitals at Bovard Auditorium Friday evening, Oct. 18. This was Mr. Sessions' first appearance in Los Angeles in many years and a number of his old friends were on hand to welcome him. The program included the Bonnet Variations, Franck's Finale in B flat, the Toccata and Fugue in D minor of Bach and pieces by Lemare, Stoughton, Dickinson, etc. Mr. Sessions played with authority and a keen understand-

ing of the music. I do not believe that Friday evening is a good time for an organ recital and feel sure that if they were given on a Sunday afternoon there would be a much better attendance and the twenty miles that separate the two universities would not detract from Alexander Schreiner's recitals at U. C. L. A.

Dudley Warner Fitch gave the first of his monthly popular recitals before a good-sized audience on the last Monday in September. These recitals are especially planned for the layman.

Edward P. Tompkins has been appointed organist and choirmaster at St. Stephen's Episcopal Church, Hollywood. Mr. Tompkins recently passed the fellowship examination of the Guild and has been doing good work in Covina for the last few years. In his new position he will have a splendid field for progressive work.

Edouard Nies-Berger has resumed his Friday evening recitals at the Wilshire Boulevard Temple. The recitals are well attended and the programs contain the best in organ literature.

Three Recitals by Cheney Pupils.

A series of three recitals by pupils of Winslow Cheney will be given on the last three Sundays of November at the Church of the Neighbor, Brooklyn Heights, New York City, at 4 o'clock in the afternoon. Those who will play are Miss Janet Kirner, who has already been heard in programs for the Long Island Chapter of the American Guild of Organists; Miss Carol Haeussler, who played an excellent program at the Church of the Neighbor last year, and Miss Elizabeth Wright, head of the music department at Packer Institute, Brooklyn, and formerly organist at the Brooklyn Heights Methodist Church. The three programs will be as follows:

Nov. 10, Miss Kirner: "Prelude Heroique," Franck; Sketch No. 4, Schumann; "Dreams," Wagner; Toccata and Fugue in D minor, Bach; "In Summer," Stebbins; Humoresque ("L'Organo Primitivo"), Yon; "Within a Chinese Garden," Stoughton; "Matins," Faulkes; "Carillon-Sortie," Mulet.

Nov. 17, Miss Haeussler: Prelude, G major, Bach; Adagio, Bach; "Priore," Jongen; "Dialogue," Boellmann; "Ronde Francaise," Boellmann; Second Meditation, Guilman; "Will-o'-the-Wisp," Nevin; "Variations de Concert," Bonnet.

Nov. 24, Miss Wright: Prelude, Fugue and Chaconne, Buxtehude; "Toccata per l'Elevazione," Frescobaldi; Toccata, Edward Shippen Barnes; fourth and third "Verset des Psaumes" and "Ave Maris Stella," Dupre; Fugue in G major, Bach; Improvisation, Karg-Elert; Toccata in C major, Bach.

Wicks Organ for Everett V. Spawn.
The Wicks Pipe Organ Company of Highland, Ill., has installed an organ in the studio of Everett V. Spawn in New York City. The organ is to be used chiefly for practice purposes and for teaching by Mr. Spawn, who is organist and director of music in the First Presbyterian Church, Yonkers.

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RECITALS A SPECIALTY

Programs of Organ Recitals of the Month

Andrew Tietjen, New York City.—Mr. Tietjen, organist of St. Thomas' Chapel, gave a recital Oct. 10 in Christ Church at Greenwich, Conn., and presented this list of selections: Toccata and Fugue in D minor, Bach; Chorale Prelude, "Ich ruf zu Dir, Herr Jesu Christ," Bach; Fantasia in F minor, Mozart; Chorale Prelude, "O How Blessed, Faithful Spirits, Are Ye," Brahms; Introduction and Fugue from Fantasia on "Ad Nos, ad Salutarem Undam," Liszt; Berceuse and Scherzetto, Vierne; Allegro, Sixth Symphony, Widor.

Frederic B. Stiven, Mus. B., Urbana, Ill.—Director Stiven, who played the University of Illinois recital Oct. 20, was assisted by Sol Cohen, violinist, in the following program: Preludio, from Sonata No. 6, Rheinberger; Toccata and Fugue in D minor (request), Bach; Sonata in C minor, Op. 45, for violin and piano, Grieg; Caprice, Jopson; Serenade (request), Schubert.

Alexander McCurdy, Jr., Philadelphia, Pa.—In his Sunday vesper programs at Swarthmore College Mr. McCurdy has recently played:

Sept. 29—Three Chorale Preludes, Bach; Cantabile from Symphony 2, Vierne; Prelude, Clerambault; "Noel," Mulet; Chorale in A minor, Franck.

Oct. 13—Chorale Prelude on "Ander-nach," Willan; Sketch in D flat, Schumann; "Legend of the Mountain," Karg-Elert; "Praeludium Circulare," from Second Symphony, Widor; "Divertissement," Vierne; Finale (Andante) from Sonata 6, Mendelssohn; "Paraphrase Carillon," Tournemire.

Oct. 27—Chorale, Bossi; "Ronde Francaise," Boellmann; Two Chorale Improvisations, Karg-Elert; Scherzo from Second Symphony, Vierne; Toccata for the Elevation, Frescobaldi; Prelude and Fugue in A minor, Bach.

Sarah Hudson White, Wilmington, Del.—In a recital at the Hanover Presbyterian Church Nov. 26 Miss White will play: Sonata (first movement), Salome; Berceuse, Dickinson; harp and organ, "Invocation," Snor; Introduction to the Third Act and Bridal Chorus, "Lohengrin," Wagner; "Vesper Chimes," Day; harp and organ, Largo, Handel; "Sunset" (Pastoral Suite), Demarest; "Thanksgiving," Demarest.

Dudley Warner Fitch, Los Angeles, Cal.—In his recital at St. Paul's Cathedral, in the new monthly series, Mr. Fitch will play these numbers on the evening of Nov. 25: Sonata I (Allegro and Andante), Borowski; Allegro Maestoso ("Water Music"), Handel; Sinfonia to "God's Time Is Best," Bach; "The Bells of St. Anne de Beaupre," Russell; Allegretto, Wolstenholme; "Song to the Evening Star," Wagner; Grand Chorus in B flat, Dubois.

Charles H. Finney, A. A. G. O., Erie, Pa.—In an hour of organ music at the Church of the Covenant on the afternoon of Sept. 29 Mr. Finney played these compositions: Allegro Vivace and Air, from "Water Music," Handel; Introduction, Passacaglia and Fugue, Willan; A Madrigal, Jawelak; "The Legend of the Mountain," Karg-Elert; Finale from Third Symphony for Organ, Vierne; Largo, Handel.

Walter Blodgett, Cleveland, Ohio.—In a recital at the Epworth-Euclid Methodist Church Sunday afternoon, Oct. 20, Mr. Blodgett played the following selections: Trumpet Tune and Air, Purcell; "A Fancy," John Stanley; Introduction and Toccata, William Walond; "Come, Thou Saviour of the Heathen," "Come God, Creator, Holy Ghost," "O Sacred Head" and Fugue in D major, Bach; Chorale in A minor, Franck; Scherzo, Gigout; "Carillon-Sortie," Mulet.

Isa McIlwraith, New York City.—Miss McIlwraith, who has been appointed organist and director of the choral organization of the Ethical Culture Society, and presides over a four-manual organ, gives musical programs every Sunday evening. Her offerings in October have included:

Oct. 6—Chorale Preludes in C minor and G major, Bach; "Legende," Vierne; York Tune, Charles Wood; Sarabande, Corelli; Arabesque, Vierne; Finale, Dupre.

Oct. 13—Andante Cantabile from First Sonata, Philip James; Chorale Improvisation in A major, Karg-Elert; Chorale Prelude in G major, Isa McIlwraith; Chorale Prelude, "A Rose Breaks into Bloom," Brahms; "Florentine Chimes,"

from "Harmonies of Florence," Seth Bingham. (The Brahms and Handel with violin and organ; Dorothy Minty, violinist).

Oct. 20—"Hänsel and Gretel" (Prelude and Act 2, Scene 2), Humperdinck; Air, Pergolesi; Air from "Water Music," Handel; "Rhosymedre," Vaughan Williams; Allegro Vivace from "Water Music," Handel.

Edwin Arthur Kraft, F. A. G. O., Cleveland, Ohio.—In his recital at Trinity Cathedral Monday evening, Nov. 4, Mr. Kraft will present the following program: Prelude and Fugue in G major, Bach; Chorale Prelude, "Jesus, meine Zuversicht," Reger; "Comes Autumn Time," Sowerby; Adagio from Suite "L'Arlesienne," Bizet-Fricker; "Carillon-Sortie," Mulet; "Fire Magic," from "Die Walküre," Wagner-Rogers; Serenade, Pierne-Dickinson; "Eklog," Kramer; Toccata, Widor.

In his recital Oct. 7 at the cathedral Mr. Kraft played: Allegro con brio from Second Sonata, Amedee Reuchsel; "The Swan," Saint-Saens-Salter; Fantasia and Fugue in G minor, Bach; Chorale Prelude, "Wer weiss wie nahe mir mein Ende," Reger; Prelude on a Gregorian Tone, Candlyn; "Kikimora," Liadoff-Kraft; Cantabile, Franck; Cantilene, McKinley; Toccata, Bartlett.

The following was Mr. Kraft's program in his series of recitals at Lake Erie College, Painesville, Ohio, Oct. 16: Preludio from Sonata in F minor, Rheinberger; Aria on the G String, Bach-Lemare; "Ave Maria," Schubert-Nevin; Passacaglia, Candlyn; Caprice ("To Spring"), Alexander Matthews; "Benedictus," Edmundson; "Piece Heroique," Franck; "L'Arlequin," Gordon Balch Nevin; Adagio from Suite "L'Arlesienne," Bizet-Fricker; Toccata, Fletcher.

Albert Riemenschneider, Berea, Ohio.—In a vesper recital Nov. 3 at Fanny Nast Gamble Auditorium, Baldwin-Wallace College, Mr. Riemenschneider will present the following program: Fantasia and Fugue in G minor, Bach; Chorale Prelude, "Sleepers, Wake," Bach; Sonata No. 1, in F minor, Mendelssohn; Five Chorale Preludes, Reger; "Comes Autumn Time," Sowerby.

Harold O'Daniels, Endicott, N. Y.—Mr. O'Daniels, organist at the First Presbyterian Church, gave the following program in the church auditorium Sunday afternoon, Sept. 29: "Water Music," Handel; Chorale Preludes, "O Man, Bemoan Thy Grievous Sin," and "In dulci Jubilo," Bach; "Piece Heroique," Franck; "Dawn" and "Night," Jenkins; Adagio from Second Symphony, Widor; "Will-o'-the-Wisp," Nevin; "Idylle" ("Starlight"), MacDowell; "Harmonies du Soir," Karg-Elert; Chorale Improvisation on "In dulci Jubilo," Karg-Elert.

Miss Mabel Zehner, Ashland Ohio.—Miss Zehner, organist and director at Trinity Lutheran Church, gave a recital in the First Methodist Church of Shelby, Ohio, Oct. 8, playing this program: Chromatic Fantasia, Thiele; Chorale Prelude, "O Gott, Du frommer Gott," Karg-Elert; Minuet, Boccherini; Prelude, Sarabande and Fugue, Jennings; Largo, Handel; Caprice, Guilmant; Concert Variations, Bonnet; "To the Evening Star" ("Tannhauser"), Wagner; "The Squirrel," Weaver; "Carillon," DeLamarier; Toccata from Fifth Symphony, Widor.

John Warren McIntire, Wilmore, Ky.—Mr. McIntire, instructor in organ at Asbury College, gave a recital on the four-manual Austin organ at the Hughes Memorial Auditorium Oct. 5 and presented the following program: Marriage Mass ("Praise God" and "Benediction Nuptiale"), Dubois; Chorale Prelude, "In dulci Jubilo," Bach; Fugue in G minor, Bach; Chorale Prelude, "O Sacred Head," Bach; "Canyon Walls," Clokey; "Forest Murmurs" (From "Siegfried"), Wagner-Lemare; "The Angelus," Massenet; "Marche Religieuse," Guilmant.

George A. Johnson, Omaha, Neb.—In a recital at the Joslyn Memorial Sunday afternoon, Aug. 18, Mr. Johnson presented the following list of offerings: Concert Overture in A, Maitland; Chorale, "Humble Us by Thy Goodness," from Cantata No. 122, Bach; Allegro Cantabile from Symphony 5, Widor; "The Bells of Aberdovey," Stewart; "Legend," Stoughton; Scherzando, "Dragonflies," Gillette; Lon-

donderry Air, O'Connor; "Marche Slav," Tchaikowsky.

Russell H. Miles, Urbana, Ill.—In his recital at the University of Illinois Oct. 13 Professor Miles played a program made up as follows: "Piece Heroique," Franck; Andante, from Symphony in C minor (request), Beethoven; Festive Prelude, Dagnino; "Introspection," Smith; "Will-o-the-Wisp," Nevin; "The Curfew," Horsman.

William H. Oetting, Pittsburgh, Pa.—Programs featuring works of American composers were played at the October evening musical services in Asbury Methodist Church by Mr. Oetting, the organist and director. His offerings have included:

Oct. 6—"In Modum Antiquum," Garth Edmundson; anthems, "Behold, the Dawn," and "God That Madest Earth and Heaven," H. A. Matthews.

Oct. 13—Sonata in B flat major (third), J. H. Rogers; anthems, "Doth Not Wisdom Cry" and "Still, Still with Thee," J. H. Rogers.

Oct. 20—Three Mountain Sketches and "Legende," J. W. Clokey; Meditation and Finale from "Petite Suite," Barnes; anthems, Jubilate in B flat and "A Thanksgiving Song," Barnes.

Oct. 27—Compositions of William H. Oetting; Sonata in G minor (first two movements); anthem, "Art Thou Weary"; contralto solo, "How Long Wilt Thou Forget Me"; organ, "Evening," Yost, arranged by W. H. Oetting; Hymn-tune Prelude on "Regent Square."

Arthur C. Becker, A. A. G. O., Chicago.—Mr. Becker dedicated the new organ at St. Timothy's Church, Chicago, Sept. 8. Besides directing the choir of the church in sacred numbers he played the following selections: Concert Overture, Hollins; "Ave Maria," No. 2, Bossi; Sketch in F minor, Schumann; "Variations de Concert," Bonnet; "In Summer," Stebbins; Toccata from Fifth Symphony, Widor.

Mr. Becker gave the following program at the Edgewater Evangelical Church, Chicago, Oct. 13: Concert Overture, Hollins; "Du bist die Ruh," Schubert; "The Bells of St. Anne de Beaupre," Russell; Chorale Prelude, "Rejoice, Now, All Good Christians," Bach; "Liebestraum," Liszt; Toccata and Fugue in D minor, Bach; "Ramenol Ostrow," Rubinstein; Scherzo, Reiff; Berceuse, Becker; "Variations de Concert," Bonnet; "Ave Maria," Schubert; "Hallelujah Chorus," Handel.

Julia Bachus Horn, Louisville, Ky.—Mrs. Horn gave a recital before a large audience at St. John's Evangelical Church Sunday afternoon, Oct. 6, and was assisted by Lillian Moeller, soprano. Mrs. Horn played these selections on the Pfeiffer organ: "A Gothic Cathedral," Pratella-Weaver; "Song of the Basket Weaver," Russell; "Lamentation," Guilmant; "Love Song" (from Second Indian Suite), MacDowell; "Romance," Sibelius; An Irish Air, Clokey; "Dreams," McAmis; Scherzo (from Sonata in E minor), Rogers; "In Summer," Stebbins; Toccata (from Gothic Suite), Boellmann.

Lucien E. Becker, F. A. G. O., Portland, Ore.—Mr. Becker opened the nineteenth series of his lecture-recitals at Reed College with the following program on the evening of Oct. 8: "Marche Russe," Schminke; Prelude and Fugue in D major, Bach; Andante Religioso, Op. 11, Grison; Adagio, "Kol Nidrei," arranged by Bruch; Minuet from Septet, Op. 20, Beethoven; Toccata in G major, Demarest.

Frank M. Church, M. Mus., A. A. G. O., Athens, Ala.—In a faculty recital at Athens College, where he is director of fine arts, Mr. Church played these organ selections Sept. 26: Prelude and Fugue in E minor, Bach; Musette, Dandrieu; Andante from Fourth Concerto, Handel. Mr. Church opened the program with a group of piano selections. The number of organ students at Athens this year is larger than last year and the enrollment in the college is the largest in five years.

Dr. Ray Hastings, Los Angeles, Cal.—Numbers played in Dr. Hastings' popular programs at the Philharmonic Auditorium in the last month were: Chorale Prelude, "O Sacred Head," Bach; Aria, Suite in D, Bach; Good Friday Music from "Parsifal," Wagner; Prize Song from "The Mastersingers," Wagner; "Songs without

Words," Numbers 9, 12, 27 and 48, and Finale from Symphony No. 3, Mendelssohn.

Marcus Naylor, Warren, Pa.—Mr. Naylor played the following program in a recital Sunday afternoon, Sept. 29, in the First Presbyterian Church: Prelude and Fugue in G major, Bach; Andante from Fourth Sonata, Bach; Variations from Concerto in G minor, Handel; Chorale in E major, Franck; Finale from Second Symphony, Widor; Sketch in D flat, Schumann; Prelude and Fugue in B major, Dupre.

George H. Fairclough, F. A. G. O., St. Paul, Minn.—Mr. Fairclough, organist of the University of Minnesota, resumed his Friday afternoon recitals on the Aeolian-Skinner organ in the Northrop Memorial Auditorium Oct. 4. Recent programs have been:

Oct. 4—Sonata in F minor (complete), Mendelssohn; Chorale Preludes, "Ich ruf zu Dir" and "Wir glauben All," Bach; Fantasia in G, Bach; "Panis Angelicus," Franck; Scherzo, Avery; "The Curfew," Horsman; "Grand Choeur Dialogue," Gigout; "Nachtstück" in F, Schumann; "Nun Danket," Karg-Elert.

Oct. 11—Sonata in A minor (Allegro and Intermezzo), Rheinberger; Prelude and Fugue in E flat ("St. Ann"), Bach; Andante Cantabile (Fourth Symphony), Widor; Prelude, Fugue and Variation, Franck; "Will-o-the-Wisp," Nevin; Largo ("New World" Symphony), Dvorak; "A Song of Gratitude," Cole.

Oct. 18—Second Sonata (complete), Mendelssohn; "On Wings of Song," Mendelssohn; Prelude and Fugue in D minor, Bach; Evening Song, Bairstow; Minuet (Fourth Symphony), Vierne; Italian Serenade, Maykapar; Toccata in G, Dubois.

Claude L. Murphree, F. A. G. O., Gainesville, Fla.—Mr. Murphree was heard in a recital Sunday afternoon, Sept. 15, at the First Baptist Church of Gadsden, Ala., and played this program: Toccata from Fifth Symphony, Widor; Air in A minor (from Toccata and Fugue in C), Bach; Allegretto, Katharine Lucke; "Eventide," Fairclough; Suite, "The Tragedy of a Tin Soldier," Gordon Balch Nevin; "The Little Red Lark" (Old Irish Air), Clokey; "Wee Kirk Wedding Song," Roland Diggle; "Caprice Viennois," Kreisler; "Dreams," McAmis; Introduction and Fugue on the Chorale "Ad Nos, ad Salutarem Undam," Liszt.

John Standerwick, Maplewood, N. J.—Mr. Standerwick, organist and choirmaster of the Morrow Memorial M. E. Church, played the following compositions in short recitals in October:

Oct. 4—Hymn, "My Faith Looks Up to Thee," Matthews; "Benedictus," Edmundson; "Peace," Lemare.

Oct. 20—Chorale in A minor, Franck; Air, Matthews; Chime Prelude, Peele.

Oct. 27—Chorale Improvisation on "Nun danket Alle Gott," Karg-Elert; "Sunset," Demarest; "Laude Domine," Fryssinger.

Hazel Wilkins Buchanan, Youngstown, Ohio.—At the annual Reformation service in the Stambaugh Auditorium Sunday evening, Oct. 27, Mrs. Buchanan, organist and director at St. Luke's Lutheran Church, played: Chorale Preludes, "Let All Together Praise Our God" and "Hark! A Voice Saith All Are Mortal," Bach; Sonata No. 6, Mendelssohn; Toccata, de Mereaux; "The Bells of Berghall Church," Sibelius; "Thoughts in a Cathedral," Floyd; Fantasia in G minor, Bach.

Merritt Johnson, Aberdeen, S. D.—In a vesper service of organ music at Bethlehem Lutheran Church Oct. 20 Mr. Johnson had the support of the choir. His selections included: Toccata and Fugue in D minor, Bach; "Ave Maria," Schubert; Sonata No. 3, in A major (Con moto maestoso and Andante tranquillo), Mendelssohn; "Solvejg's Song," Grieg; "L'Organo Primitivo," Yon; Miniature in D flat, Merritt Johnson; Toccata (Gothic Suite) Boellmann.

Jean Pasquet, Baldwin, N. Y.—Mr. Pasquet presented the first sacred concert of the season at the Baldwin Methodist Church Oct. 4 and with the assistance of his choir offered choral and organ numbers representing composers of five centuries. The organ selections included: Gagliarda, Bernard Schmid; Prelude, Clerambault; Musette, Rameau; "Suite Gothique," Boellmann; Pastorale, Kulla; "Clair de Lune," Debussy-Pasquet.

Programs of Organ Recitals of the Month

Alexander Schreiner, Los Angeles, Cal.—For his Sunday afternoon recital at the University of California, Los Angeles, on Oct. 6 Mr. Schreiner prepared a Bach program which included among other numbers the Third Trio-Sonata, the Toccata and Fugue in D minor and the Passacaglia. In his noon program Oct. 1 were included the following: "Water Music," Handel; Prelude and Fugue in C minor, Bach; "The Mirrored Moon," Karg-Elert; "Enchanted Bells," Haberbier; Symphonic Poem, "Les Preludes," Liszt.

Mr. Schreiner's program Oct. 20 included: Toccata and Fugue in D minor, Bach; Aria, "Bist Du bei Mir," Bach; Largo Appassionato, from Sonata in A, Beethoven; Rondo, "Rage over the Lost Penny," Beethoven; "Suite Gothique," Boellmann; "Carillon," Sowerby; "Pomp and Circumstance" March, Elgar.

Ernest Prang Stamm, St. Louis, Mo.—Mr. Stamm played the following numbers in fifteen-minute recitals preceding the morning services during October at the Church of the Holy Communion:

Oct. 6—Introduction and Passacaglia, T. Tertius Noble; Allegro from Second Symphony, E. S. Barnes.

Oct. 13—Prelude, "Legende" and Finale, from Suite in B minor, Ernest Douglas.

Oct. 20—"Pomp and Circumstance," Elgar; "Pizzicati," Delibes; Transcription, "Annie Laurie," Diggle; Prelude and Fugue in C sharp, Fischer.

Oct. 27—"Legend," Gavotte and "Consolation," E. Prang Stamm; "Grand Choeur," from Suite in G minor, Truette.

Herbert Ralph Ward, New York City—Mr. Ward's Tuesday 1 o'clock recitals at St. Paul's Chapel in October have been marked by the following programs among others:

Oct. 15—"Woodland Idyl," Clokey; "Procession to the Minster," Wagner; Fugue in G minor (the Lesser), Bach; "The Enchanted Bells," Haberbier; Double Theme Varie, Rousseau.

Oct. 22—Prelude and Fugue in E minor (Cathedral), Bach; "March" ("Ein Feste

Burg"), Godard-Ward; Largo ("New World" Symphony), Dvorak; "Canyon Walls," Clokey; Finale (Symphony 2), Widor.

Oct. 29—"Harmonies du Soir," Karg-Elert; "Within a Chinese Garden," Stoughton; "Ode to a Heroine," Sydney Overton; "To a Pond Lily," H. R. Ward; Fantasia and Fugue in C minor, Bach.

Harold Heeremans, Seattle, Wash.—In his recital at the University Temple on the evening of Oct. 11 Mr. Heeremans played: Allegro (Symphony 1), Maquaire; Suite in F, Corelli; "Piece Heroique," Franck; Fugue in C, Buxtehude; Air, "Be Thou but Near," Bach; Fugue in G minor (Lesser), Bach; "Benedictus," Reger; "Divertissement," Vierne; "Fidels," Whitlock; "Sportive Fauns," d'Antalfy; Prelude in Olden Style, Greenfield.

Robert Leech Bedell, New York City—In a recital Sunday afternoon, Oct. 13, at the Brooklyn Museum Mr. Bedell played: Prelude in C major (the Great), Bach; "Vision," Rheinberger; Trumpet Tune and Air, Purcell; Cantilene in B minor, Bedell; Country Dance, German; "Dreams," Wagner; Gavotte, Wesley; Londonderry Air, Old Irish; "War March of the Priests," Mendelssohn.

Walter A. Eichinger, M. Mus., Tacoma, Wash.—In a recital at Epworth Methodist Church on the afternoon of Oct. 6 Mr. Eichinger played: Concert Variations, Bonnet; "Ich ruf' zu Dir," Bach; Cathedral Prelude and Fugue, Bach; "Jesu, Joy of Man's Desiring," Bach; Prelude, Fugue and Variation, Franck; "The Reed-grown Waters," Karg-Elert; Sonata, "The Ninety-Fourth Psalm," Reubke.

Edith B. Athey, Washington, D. C.—In her September Sunday afternoon programs at Washington Memorial Park Miss Athey has played the following among other selections: Meditation, d'Evry; "To Spring," Grieg; Musette, Malley; "Prayer," Ravanello; "Southland Sketches," No. 2, Burleigh-Biggs; "The

Curfew," Horsman; Andante from Fifth Symphony, Beethoven; Fantasia in Echo Style, Sweelinck; "The Dying Swan," Stebbins; "Dusk," Lemare; "Les Preludes," Liszt; "To a Water-Lily," MacDowell; "March of the Knights of the Holy Grail," from "Parsifal," Wagner; Berceuse, Grieg; Air for the G String, Bach.

Morris Thompson, Shreveport, La.—In brief recitals preceding the evening services at the Noel Memorial Methodist Church Mr. Thompson has played:

Oct. 13—"Priere a Notre Dame," from "Suite Gothique," Boellmann; Concert Caprice, Kreiser; Chorale Vorspiel, "Herzlich that mich verlangen," Bach.

Oct. 6—Cathedral Prelude and Fugue in E minor, Bach; Intermezzo from Suite, Rogers; "Clair de Lune," Karg-Elert.

Sept. 29—Theme Varied, Faulkes; Aria, Tenaglia; Toccata from "Suite Gothique," Boellmann.

Elliot Baldwin Hunt, Tarrytown, N. Y.—Mr. Hunt gave the first of his series of monthly recitals at Asbury Methodist Church on the evening of Sept. 29, opening the fifth year of these recitals. The program for the evening included: Prelude in E minor, Chopin; "Romance" (Andantino), MacDowell; "Within a Chinese garden," Stoughton; "Pilgrims' Chorus" ("Tannhauser"), Wagner; Allegro Maestoso (Sonata No. 3), Guilmant.

John Glaser, New York City—Mr. Glaser, organist of the Lutheran Church of Our Savior, Brooklyn, played the following programs in fifteen-minute recitals preceding the Wednesday evening service in his church in October:

Oct. 2—"Grand Choeur," Gigout; "Tempo di Gavotta," Handel; Largo, Wesley; Andante Religioso, Liszt.

Oct. 9—Larghetto, Calkin; Arabesque, Wrengeil; Andante, Lefebvre; Allegro, King.

Oct. 16—Offertoire in A flat, Batiste; Folk Song, Nicode; Minuet, Lully; "Grand Choeur" in D, Deshayes.

Oct. 20—Fantasia in A major, Hesse;

"Ein feste Burg," Faulkes; Allegro Maestoso e Vivace, from Second Sonata, Mendelssohn.

Warren F. Johnson, Washington, D. C.—Mr. Johnson played the following in his recitals before the evening service at the Church of the Pilgrims:

Oct. 6—Prelude on "Ein feste Burg," Faulkes; "L'Heure Esquise," H. B. Jepson.

Oct. 13—Improvisation, Op. 150, No. 7, Saint-Saens; "Sundown" ("Twilight Sketches"), Lemare; Toccata, Tourne-mire.

Oct. 20—Finale from Sonata in G minor, Jepson.

Oct. 27—"Funerale," Karg-Elert.

A. Harold Wallace, Milton, Ont.—In short recitals Sunday evenings in September at St. Paul's United Church Mr. Wallace played:

Sept. 1—"Ethiopia Saluting the Colors," Coleridge-Taylor; Scherzo in F, Haigh.

Sept. 8—Fantasia in C minor (five parts), Bach; Melody in E, Rachmaninoff.

Sept. 15—"Legend of St. Michael," Diggle; "Dominus Regit Me," Thiman.

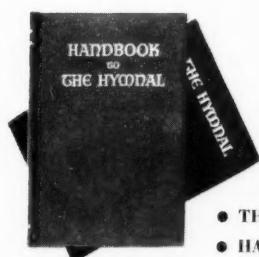
Sept. 22—Fugue in B minor on a Corelli subject, Bach; "Question and Answer," Wolstenholme.

Sept. 29—Allegro moderato from Sonata, Op. 18, Blair; Preludio, Higgs.

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BERWALD, W.		HOWE, WALTER	
There's a Song in the Air	.12	Carols for Christmas-tide	.16
CALVER, F. LESLIE		NOBLE, T. TERTIUS	
O Come, Let us Adore	.12	The Shepherds	.12
I Sing the Birth	.10	RISHER, ANNA P.	
DANIELS, MABEL		Hallelujah to our King	.12
Through the Dark	.12	VORIS, W. R.	
The Christ-child (Carol)	.12	A Day of Glory	.12
The Holy Star	.20	Ye Stars of Glory	.12
DICKS, ERNEST A.		WHITEHEAD, ALFRED	
The Promise and Nativity	.30	The Jesus-child my Joy	.10
GALBRAITH, J. LAMONT		Whither, Shepherds	.10
Awake, Put on Thy Strength	.12	The Seven Joys of Mary	.16

WOMEN'S VOICES

(S.S.A. unless otherwise stated)

AMBROSE, PAUL		LANG, MARGARET R.	
Asleep in the Manger	.12	Tryste Noel	.12
BAUER, MARION		MANSFIELD, PURCELL J.	
Three Noels (Three and four-part)	.25	Good Christian Men, Rejoice	.10
CALVER, F. LESLIE		MARTIN, GEORGE C.	
On Christmas Day	.12	While Shepherds Watched	.15
CANDLYN, T. FREDERICK H.		RISHER, ANNA PRISCILLA	
In Excelsis Gloria	.12	Peace and Goodwill	.15
DANIELS, MABEL		RÖNTGEN, JULIUS	
Through the Dark	.12	Six Old Dutch Carols	.35
The Holy Star (Four-part)	.20	THREE CHRISTMAS CAROLS	
HARRIS, CUTHBERT		(Kitson-Northcote-Colborn)	.12
Still Chime the Merry Bells	.12	MEN'S VOICES	
O Lovely Voices of the Sky	.12	WRIGHT, WM. LYNDON	

JUNIOR CHOIR

(S.A. unless otherwise stated)

AMBROSE, PAUL		MANSFIELD, PURCELL J.	
Far Away in Old Judea	.10	The Babe in Bethlehem	.10
HOLST, GUSTAV		Christ Was Born	.08
The Saviour of the World (Unison)	.10	When the Crimson Sun	.10
HOWE, WALTER		Shepherds, Rejoice	.10
Carols for Christmas-tide (Unison)	.16	Carol, Sweetly Carol	.08
LEVENSON, BORIS		MCCOLLIN, FRANCES	
Stars were Jewels in the Sky	.10	Night Before Christmas	.60
(Unison)		(Cantata)	
MILLIGAN, HAROLD V.		RÖNTGEN, JULIUS	
Three Carols (Unison)	.12	Two Old Dutch Carols	.12

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San Francisco News; Guild Annual Picnic Held in Redwood Park

By WILLIAM W. CARRUTH

San Francisco, Cal., Oct. 17.—The Northern California Chapter of the Guild held its annual picnic and "weenie roast" at the California State Redwood Park (commonly known as the Big Basin), in the Santa Cruz Mountains, Sept. 24. A goodly number of members and their friends made the trip, and a most enjoyable day was spent amid inspiring surroundings. Mrs. Ethel Sleeper Brett, dean of the Sacramento Chapter, was present and brought first-hand news of the national convention. I believe that Mrs. Brett was the only delegate to the convention from this part of the state. After the picnic a few of the youthful spirits, led by Wallace Sabin, continued down the coast to Santa Cruz, returning by way of San Jose and Milpitas and arriving home in the small hours of the morning.

Through the courtesy of Theodore Strong, local organists had the opportunity of hearing a skillful demonstration of a Hammond instrument which is to be installed in the San Francisco Opera House. Mr. Strong and Richard Purvis were heard in broadcasts of the inaugural recitals at the Seventh-Day Adventist Church in Oakland.

The wheezy reed organ in the funeral parlor will soon be as obsolete as a flat pedalboard. The Truman Chapel in Oakland has just installed a two-manual Möller organ with chimes. Charles Theodore Besserer, who has been organist at the chapel for the last twelve years, is greatly pleased with the new instrument. Mr. Besserer is also organist of Eighth Church of Christ, Scientist, and the Scottish Rite Temple.

It is a pleasure to mention the splendid programs arranged by Harold Hawley at the Chapel of the Chimes and broadcast over Stations KRE and KSFO. The Sunday vesper hour programs from 5 to 6 are especially worthwhile. The following numbers from recent programs are characteristic: "Dialogue" and Intermezzo from Clokey's Symphonic Piece for Organ and Piano, played by Richard Purvis and Frederick Freeman; "In Summer," Stebbins; "Legende," Clokey, and Scherzo, Gigout, played by Mr. Hawley; "Clair de Lune," Debussy, arranged for organ and piano and played by Mr. Purvis and Mr. Hawley. The Sunday programs also include two piano numbers and groups by well-known singers. Programs played by Mr. Purvis during the week included: "Carillon," Berceuse and Scherzetto, Vienne; Cantilene, Dupont; "Romance sans Paroles" and "Angelus du Soir," Clokey; Mendelssohn's Sixth Sonata; Intermezzo, Dethier; Adagio from Guilman's Third Sonata and many other effective compositions.

Alfred John Myatt, Jr., who has just been appointed organist at the Unitarian Church of Berkeley, played the fol-

lowing program at that church Sept. 24: Prelude and Fugue in G major, Bach; Fugue in C, Buxtehude; "Praeludium" ("Lact Ons met Herten Reijne"), John Bull; Chorale, "Sleepers, Awake," Bach; Andantino, Franck; "Meditation a Ste. Clotilde," James; Organ Symphony No. 1, Alfred J. Myatt, Jr.; "Piece Heroique," Franck; Chorale, "In dulci Jubilo," Bach, and Cesar Franck's Chorale in A minor. Mr. Myatt is one of our youngest organists (only 16) and is filled with enthusiasm and devotion to his instrument. He should travel far.

In the last issue the writer made a mistake in the name of the organist of the Tenth Avenue Baptist Church. Instead of belonging to the Clan MacDonald, he belongs to the Clan McDonnell (Edwin Butler). Mr. McDonnell is a young and talented pupil of Wallace Sabin and a son of Mrs. Roberta McDonnell, soprano soloist at the Tenth Avenue Baptist.

McAmis Opens Series at Great Neck.

Hugh McAmis, the New York organist, has opened a series of recitals on the new Möller organ in the parish hall of All Saints' Church at Great Neck, Long Island, N. Y., of which he is organist and choirmaster. The first recital demonstrating the possibilities of the new instrument took place Oct. 14 and subsequent ones are on the schedule for Nov. 11 and Dec. 9. These compositions among others are on the program: Concerto in G, Stanley (1714-86); Pastorale, Zipoli (1675-1725); "Air Gracieuse" from "Iphigenie en Aulide," Gluck; "Aux Etoiles," Duparc; "Coronach" (A Highland Lament), Barratt; "Come, Soothing Death," Bach; Noel with variations (MS), Robert Bedell (dedicated to Hugh McAmis).

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PLAN HYMN FESTIVALS THROUGHOUT COUNTRY

SUGGESTED DATE IS NOV. 24

Movement Fostered by Hymn Society
—Leaflets Give Suggestions to
Organists — Demonstration
Service in New York.

The Hymn Society, with headquarters in New York City, is making plans for festivals throughout the country this winter following one held at the Church of the Covenant in New York on the evening of Oct. 29. A leaflet with definite suggestions to organists and choirmasters for arranging such festivals has been issued by the society. More than a thousand copies of this leaflet have been requested for use among churches. They may be had by application to Reginald L. McAll, 2268 Sedgwick avenue, New York City, who will be glad to answer general inquiries regarding hymn festivals.

The movement for hymn festivals, which arose spontaneously in England and Canada, has been fostered in America by the Hymn Society, which has enlisted the cooperation of the federated bodies of ministers and organists. The date suggested for 1935 is the Sunday before Thanksgiving, Nov. 24, which is the Sunday nearest to St. Cecilia's Day.

In New York City the following have agreed to answer questions and assist churches in and near the city:

Grace Leeds Darnell, 521 West 126th street—Episcopal.

Marguerite Hazzard, 324 First avenue, Pelham—Baptist.

Horace M. Hollister, 215 East Seventy-third street—Presbyterian.

Carl F. Price, 1868 Amsterdam avenue—Methodist.

The Rev. Philip S. Watters, 34 Gedney Park drive, White Plains, N. Y.—Methodist.

Herbert S. Sammond, 725 Argyle road, Brooklyn—Reformed and Congregational.

The Rev. Augustus Steimle, 174 West Ninety-third street—Lutheran.

Mr. Hollister will also answer questions about organ preludes based on hymn-tunes. In addition to this the A. G. O. has appointed G. Darlington Richards, organist and choirmaster of St. James' Church, to act for it in co-operating with the Hymn Society.

The festival at the Church of the Covenant was designed to serve as a model especially for services in the smaller churches. It had as its theme "Come and let us join ourselves unto the Lord in a perpetual covenant." The subtopics and the hymns used were:

Processional—"Come, Thou Almighty King," (Italian Hymn).

The Covenant—"Now I Resolve with All My Heart" (Duke Street), and "O Happy Home" (Diademata).

Strengthened in Worship—"We Praise Thee, O Lord" (Kremsier), "All Praise to Thee, My God, This Night" (Tallis' Canon), and "Jesus, Thou Joy of Loving Hearts" (Quebec).

Expressed in Service—"Where Cross the Crowded Ways of Life" (Germany), (descant by Tertius Noble), "The Coming of the Kingdom," "The Light of God Is Falling" (Greenland), and "God of Mercy, God of Grace" (Dix).

Fulfilled in Eternity—"For All the Saints" (Sine Nomine), "Hail, Gladdening Light" (Stainer), and "We Come unto our Father's God" (The Golden Chain).



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